



# SUMMERVILLE HISTORIC DISTRICT DESIGN GUIDELINES

Summerville, South Carolina

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# 1. INTRODUCTION TO PRESERVATION IN SUMMERVILLE

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## 1.1 PURPOSE OF HISTORIC DISTRICT DESIGN GUIDELINES

The purpose of establishing historic districts is to preserve the historic character of a neighborhood's built environment by retaining historic buildings and features while ensuring that new construction and additions are compatible with their historic surroundings. The Summerville Historic District has unique features that make up its historic character. By managing changes to the exterior of properties within the historic district, the people of Summerville can help to ensure that the distinct character of the district remains intact.

These guidelines are intended to provide a clear framework for making sure that changes to the exterior of properties within Summerville's historic district are made appropriately and consistently. This ensures that changes to individual properties do not negatively impact surrounding properties or the overall character of the neighborhood. Maintaining a neighborhood's historic character has social, economic, and environmental benefits beyond achieving a particular aesthetic appearance.

The purpose of Summerville's Historic Preservation Ordinance is: "to protect, preserve and enhance the distinctive architectural and cultural heritage of the town; to promote the educational, cultural, economic and general welfare of the people of the town; to foster civic pride; to encourage the harmonious, orderly and efficient growth and development of the municipality; to ensure that new buildings and developments will be harmonious with the existing structures and sites; and to establish a mechanism for accomplishing these objectives." (§32-172)

The following guidelines are based on the Secretary of the Interior's Standards for Rehabilitation and supported by §32-175(f) Duties and Powers in the Town of Summerville's Zoning Ordinance. This document provides guidance on maintaining, repairing, and, when necessary, replacing historic features on properties within Summerville's historic district.

The activity that is the subject of this document has been financed, in part, with Federal funds from the National Park Service, U.S. Department of the Interior, and administered by the South Carolina Department of Archives and History. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendations by the Department of the Interior.

### WHAT ARE DESIGN GUIDELINES?

According to Summerville's Zoning Ordinance "A certificate of appropriateness (COA) is required from the board of architectural review prior to a building permit being issued for any construction within the district, any modification or repair to a

It is important to remember that these are guidelines rather than law. They do not dictate solutions but rather help property owners and design professionals make informed decisions when planning their projects. Additionally, the guidelines regulate the approach that the BAR uses when reviewing Board of Architectural Review applications.



building or structure within the district, any demolition of a building or structure within the district or the moving of any building into or out of the district” (§32-181). Summerville’s Board of Architectural Review (BAR) is tasked with evaluating the historical appropriateness of proposed alterations and determining whether the work meets the requirements of the Town’s Historic Preservation Ordinance and if a COA can be issued. Design guidelines are recommendations for best practices in making alterations to the exterior of historic properties based on the Secretary of the Interior’s Standards for Rehabilitation. It may be considered a handbook for both the BAR and applicants for determining the appropriateness of proposed changes to historic buildings and sites in the Town’s historic district.

### **WHO USES THIS DOCUMENT?**

The BAR and Town staff, which serves as Secretary to the BAR, will reference these guidelines to help make decisions on COA applications as well as to advise property owners on appropriate courses of action.

This document also serves as a guide for anyone planning to make exterior changes to a property within the Town’s historic district. Applicants who consult this document and seek guidance from the staff at the Planning Department during the planning stages of their projects may be more assured that their proposals will comply with the Town’s preservation ordinance and will be approved by the BAR.

### **WHEN DOES THIS DOCUMENT APPLY?**

This document applies to all properties located within the Summerville Historic District, as designated by the Town of Summerville. As of 2019, this includes St. Stephen’s Reformed Episcopal Church, Old Dorchester County Hospital, and Limehouse House, which are not contiguous with the historic district boundaries all of which are shown on the accompanying map ([Figure 1](#)). The work regulated by the historic preservation ordinance includes “any construction within the district, any modification or repair to a building or structures within the district, any demolition of a building or structure within the district or the moving of any building into or out of the district” (§32-181(a)).

Elevations visible from any public right-of-way will be subject to these guidelines. See [Chapter 2](#) for procedural information.

### **HOW IS THIS DOCUMENT USED?**

This document should be used as a guide to evaluate the appropriateness of proposed work that will be visible from the public right-of-way on the exterior of any property protected under Summerville’s Historic Preservation Ordinance.

The remainder of [Chapter 1](#) describes Summerville’s historic preservation tradition and the benefits of historic preservation in the Town.

[Chapter 2](#) outlines the steps and documentation required to apply for a COA.

[Chapter 3](#) provides background historical information for Summerville. Chapter 3 should be used to provide a basic understanding of the significance of historic buildings within the context of the history of the Town.

Chapter 4 presents an Architectural Style Guide specific to the building types and styles found within the Summerville Historic District. Chapter 4 should be used to determine the building type, architectural style, and associated features of your historic property.

Chapter 5 contains all design guidelines for planning a successful project within the Summerville Historic District. Chapter 5 is divided into four subsections:

- General Guidelines which apply to all building types in the Summerville Historic District;
- Universal Guidelines which apply to all building types in the Summerville Historic District;
- Guidelines for Residential Properties which apply to residential properties in the Summerville Historic District;
- Guidelines for Commercial Properties which apply to commercial properties in the Summerville Historic District;

Appendix A is a glossary of standard architectural and preservation terms.

Appendix B includes additional guidance on choosing substitute materials to replace original materials when necessary.

Appendix C provides resources for additional information.

Appendix D contains a selected bibliography.

Appendix E contains the full text of Summerville's Historic Preservation Ordinance.

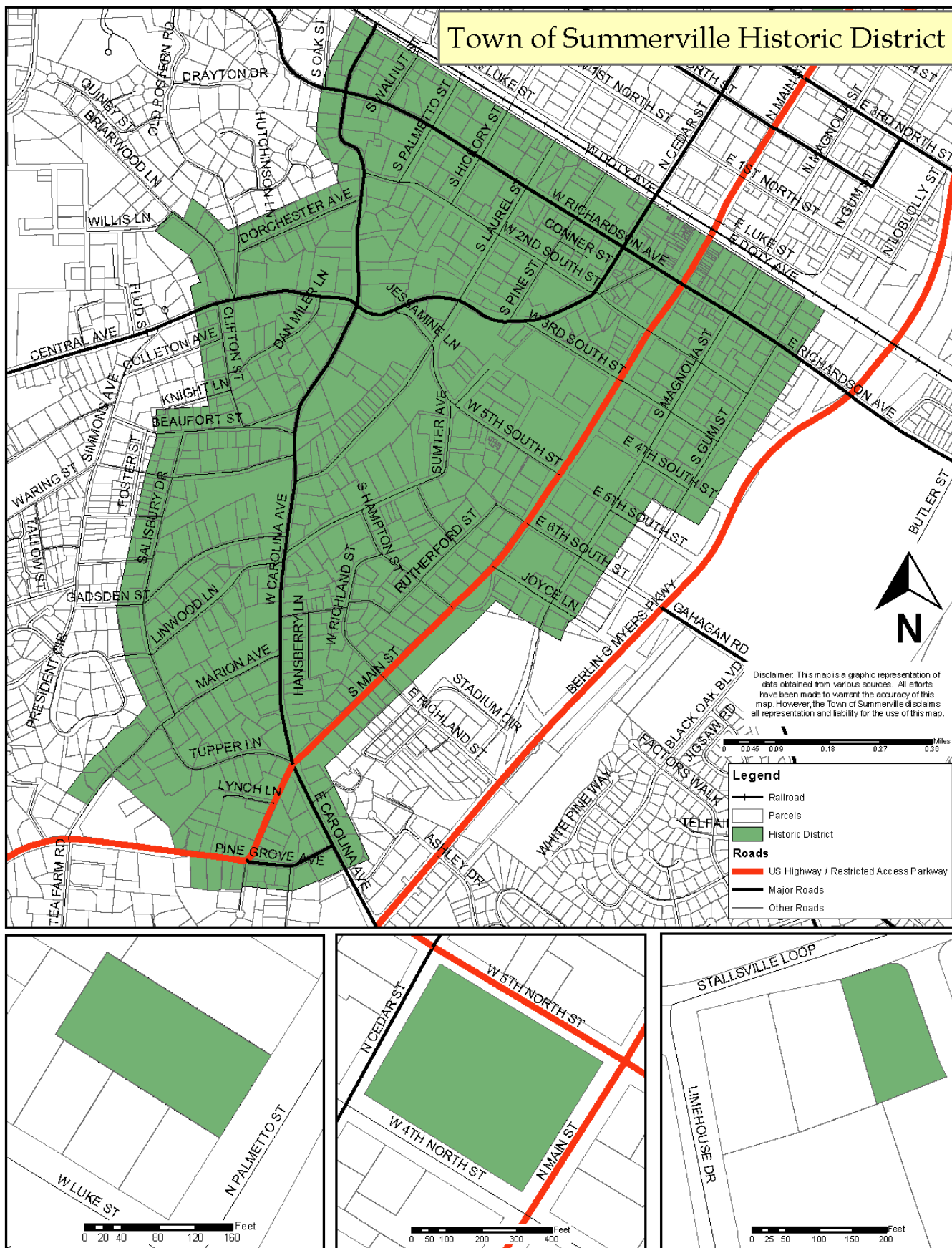


Figure 1. Map of Summerville Historic District.



## 2. PROCEDURES

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### 2.1 OVERVIEW OF THE REVIEW PROCESS

A Certificate of Appropriateness (COA) must be obtained for any work that would alter the exterior of a property within Summerville's Historic District. A COA may be obtained by submitting an application and supporting information to the Planning Department for the Town of Summerville. An applicant may request a pre-application conference with the BAR staff liaison to discuss the proposed work and solicit feedback prior to submitting an application if desired.

All applications are inspected for completeness before being reviewed by the BAR. A COA application and supporting documentation must be submitted at least 15 days prior to the BAR meeting. For new construction over 700 square feet or proposed demolition, the application and supporting documentation must be submitted 25 days prior to the meeting.

The BAR reviews the proposed work outlined in each application at their monthly public meetings and will either approve, approve with modifications, deny or table each application at the next regularly scheduled meeting following receipt of the application. In accordance with §32-181(c)(6)c of the ordinance, if an application requires additional information, is incomplete or needs further consideration, the BAR will table the application until the next scheduled meeting.

The BAR may delay granting a COA for a period of up to 180 days from when the application was filed. If the application is a request to demolish a structure, the BAR may extend this postponement for another 180 days if the BAR finds the structure has "extreme historical importance to the people and town" (§32-182(c)).

Work requiring a COA cannot begin until the COA is issued. Activities covered by the COA must be started within six months. They expire much like a building permit does. If a COA expires before work begins, applicants must reapply and go back before the BAR.

If a COA application is disapproved, the BAR will give the applicant the reasons for said denial. The BAR will also make recommendations as to what is deemed proper and in keeping with the building's character, relationship to surrounding or designs for new construction or additions. The applicant can make modifications to the plans and re-submit the application.

### 2.2 CERTIFICATES OF APPROPRIATENESS (COA)

A COA is required from the BAR prior to a building permit being issued for any construction within the district, any modification or repair to a building or structure within the district, any demolition of a building or structure within the district or the moving of any building into or out of the district.

Normal maintenance and interior work do not require a COA permit. Any exterior physical improvements must comply with the terms of the COA.

§32-182(c) of the Summerville Code of Ordinances defines a Certificate of Appropriateness and the Procedure established to obtain one.

### **DETERMINING WHETHER A COA IS REQUIRED**

Generally, a COA is required for any exterior changes to the existing structures and site development features of properties within the local historic district. It applies to all buildings regardless of age, and includes exterior alterations, additions, new construction, demolition, and relocation – for example, replacing windows, changing materials on existing buildings, adding additional square footage to an existing building, constructing a new building or outbuilding, or changing or installing pavers, driveways and fencing.

It is possible to waive the full review for modifications, remodeling, and repair of buildings 50 years old or less. This can occur if the chairman determines that the work will not negatively affect the structure in question or the architectural and historical character of neighboring structures. If the chairman or vice-chairman determines that review of an application is not necessary, their decision will be passed along to the remaining board members for concurrence. If any board member disagrees with this opinion, the application will be presented to the BAR for a full review at the next scheduled meeting.

A COA is not required for interior alterations or when the work is considered to be ordinary maintenance and repair – for example, repainting the front door with an identical color. A COA is not needed when the maintenance or repair matches the existing feature in design, materials, and color. If an alteration is deemed an emergency repair by a building inspector or similar official due to public safety concern, a COA will not be required. Additionally, maintenance and emergency restoration of above-ground utility structures (such as power lines or telephone poles) will be permitted without a COA.

### **PROCEDURAL STEPS: OBTAINING A COA**

The design review process in the Town of Summerville requires the following steps to obtain a COA for any activity within the Summerville Historic District governed by the Town Historic Preservation Ordinance (see Appendix E). This COA must be acquired before any work can occur on the subject property.

**Step 1:** Thoroughly review the **Design Guidelines**.

**Step 2:** Complete the COA application (available from the Planning Department, Town Hall, 200 South Main Street, Summerville, SC 29483, as well as on the Town's website: <https://www.summervillesc.gov>). Required documentation includes eight hard copies and one digital copy of the following items:

- a. COA Permit Application Form with all fields completed as applicable.
- b. Scaled Drawings. Drawings should be created at an appropriate scale, most often 1/4" per foot. A larger scale should be used for details. Drawings to submit may include: Site Plan, Floor Plan, Building Elevations, and/or details
- c. Material and/or Paint Samples
- d. Architectural Details to show scope of project
- e. Photographs of property, street scene, and neighboring properties

- f. Any additional items that might help the BAR in making their decision.

**Step 3:** Submit the completed application and materials to the Planning Department located at Town Hall, 200 South Main Street, Summerville, SC 29483. Once an application is received by the office it becomes public information. Applications must be submitted at least 15 days prior to the BAR meeting. Applications for new construction over 700 square feet or demolition, must be submitted 25 days prior to the meeting to allow for advertising. Regular meetings of the BAR occur on the first Tuesday of every month and are advertised on the Town's website (<https://www.summerville.sc.gov>).

**Step 4:** Completed applications will be reviewed and processed by staff and may be returned to the applicant for modifications if the Planning Department determines that the project does not conform to existing code or zoning requirements or if the application does not include all of the relevant information necessary for the BAR's review.

**Step 5:** The office, upon review and completion of all required documentation and application information, shall pass the information along to board members. Staff will then notify the applicant of the next scheduled meeting wherein the application will be reviewed and supply an agenda. A representative **must be** available to present the application to the BAR and answer any questions or concerns they may have the night of the meeting. Property owners/homeowners please come with your contractor. You are encouraged to bring any additional resources you believe will support your COA application, including samples and mock-ups, as well as any additional information or documentation as requested

**Step 6:** Once the application is submitted, the BAR will either approve the application as submitted, approve the application with modifications discussed and agreed upon during the course of the hearing, table the application or will reject the application.

The BAR makes every effort to avoid the outright rejection of an application. However, if during the course of a hearing it appears that the application cannot be approved as submitted, the BAR often recommends tabling an item or giving conceptual approval until the applicant can come back with additional information.

**Step 7:** Once approved, staff will send you a COA that you will need to bring with you to apply for a building permit (if applicable) and display when work commences. Check with staff to see if a building permit is required. COA's are good for six months; they expire much like a building permit does. If a COA expires before work starts you will have to reapply and go back before the BAR.

If denied, property owners are notified and any property owner aggrieved has the right to appeal the BAR's decision before the courts of the State of South Carolina, as provided in S.C. Code 1976, § 6-29-900 et seq., as amended.



## 2.3 APPEALS

Any persons, firm, corporation, or other party aggrieved by a decision of the Commission has the right to appeal the BAR's decision before the courts of the State of South Carolina, as provided in S.C. Code 1976, § 6-29-900 et seq., as amended.

## 2.4 VIOLATIONS

According to Summerville's Historic Preservation Ordinance:

When a COA and building permit have been issued, the building official shall, from time to time, inspect the modification and construction approved by such a certificate and shall report such inspection to the Board of Architectural Review listing all work inspected and reporting any work not in accordance with such certificate or violating any ordinance of the Town. Citations for any code violation including to a COA shall be implemented in accordance with chapter 1, general provisions, section 1-8, general penalty; code or ordinance violation; abatement; prosecution of the Town of Summerville's Code of Ordinances. Any person aggrieved by a decision of staff may appeal that decision to the BAR. Appeals of decisions made by the BAR shall be made in accordance with the South Carolina Code of Laws (§32-181(c)(8)).

## 2.5 DEMOLITION

The majority of buildings throughout Summerville's historic district are considered contributing to the overall district. The loss of any contributing building could have an adverse effect upon the district as a whole. Demolition is generally discouraged; however, it may be approved in certain situations.

An application for demolition of a historic building **may** be approved if it meets the following conditions:

1. Such structure is a deterrent to a major improvement program which will be of substantial benefit to the town;
2. Retention of such structure would cause undue financial hardship to the owner;
3. Retention of such structure would not be in the best interest of the majority of the community; or
4. Loss of all or part of a building due to fire, hurricane or earthquake, etc. will be considered.

According to the Town of Summerville Historic Preservation Ordinance:

No building or structure designated as historic shall be demolished or otherwise removed until the owner thereof has received a COA from the BAR. Upon receipt of an application to demolish a structure, the secretary to the BAR shall publish a display advertisement in a newspaper of general circulation in the town at least 15 days before the meeting informing the public that such application has been received, detailing the date, time and place of the meeting at which it will be considered and stating the public will have an opportunity to comment at such meeting. In addition, any group or organization which requests in writing to the secretary that they be informed of any demolition applications shall be sent a notice in the form of a letter to the address provided by the organization to the secretary (§32-182 (b)).

## **2.6 DEMOLITION BY NEGLECT**

Demolition by neglect is defined as the willful neglect in the maintenance and repair of a building or structure that does not result from a property owner's financial inability to maintain and repair the property. Property owners are expected to maintain their property in good condition and in compliance with health and safety codes. Willful neglect of a property in order to necessitate demolition of a property whose demolition would otherwise not be approved will be considered a violation of the Historic Preservation Ordinance. See [Section 2.4](#) or §32-181(c)(8) of the Historic Preservation Ordinance for additional information on violations.

## **2.7 ECONOMIC HARDSHIP**

Financial hardship is not dependent on the income or wealth of the applicant, nor is it applicable when the property's deteriorated condition is the result of willful neglect on the part of the owner. According to the Historic Preservation Ordinance, "when an application is denied for removal, demolition or alteration based on failure to meet design guidelines, the applicant may request reconsideration claiming economic hardship. There are two categories to be considered as economic hardship: Economic feasibility of the proposed redevelopment, modification, demolition or removal and the economic capability of the applicant relative to proposed redevelopment, modification, demolition or removal." See [Section §32-181\(e\)](#) of the Historic Preservation Ordinance for additional information on violations.

## **2.8 PRESERVATION PROJECT PLANNING**

### **DETERMINING PRESERVATION APPROACH**

The BAR and Summerville Planning Department are dedicated to helping property owners maintain and improve their buildings throughout the historic district. The Town and BAR encourage property owners to contact the Planning Department early in your project planning for technical advice and other planning considerations, including sources of potential funding. Additional resources can be found in [Appendix C](#).

Regular maintenance is the key to preserving the original design and historic features of your property. Preserving original building features through maintenance and repair saves money in the long run as compared to replacing deteriorated features and is better for individual property values and for the neighborhood as a whole. Protection and maintenance of existing historic features is the first preferred approach for treating historic properties. In situations where building features have deteriorated or suffered damage as a result of deferred maintenance or other factors, repair of those features is the next logical and most preferred option. Replacement should only be considered where the deterioration of significant features has progressed beyond the point where repairs are possible. When replacement of a historic feature is necessary, replacement parts should be of the same materials, design, scale, and detailing whenever feasible.

The following steps are recommended in considering a preservation approach for your project:

1. Identify the building's significant, character-defining historic features. These would typically include historic windows, doors, trim, siding, woodwork, and other historic features. Understanding the architectural style of the building

will help identify which building features are critical to the building's overall historic character. An architectural style guide can be helpful for this purpose and can be found in [Chapter 4](#).

2. Determine the building's overall integrity. Understanding the building's historic integrity will help to determine the appropriate preservation approach. Guidance for assessing your property's integrity is discussed in greater detail in the following sections.
3. Protect and maintain significant historic features. Regular maintenance is the best way to preserve any building, old or new. Maintenance activities typically do not require a COA, provided that the exterior appearance is not altered.
4. Rehabilitate by repairing deteriorated historic features. Appropriate repairs are discussed in detail throughout [Chapter 5](#).
5. Replace features that are beyond repair or which have been entirely lost. Only when a feature is deteriorated beyond repair or is missing from the building entirely, should replacement be considered. "In-kind" replacement – in which the new feature is identical to the historic feature – is the preferred approach for replacement. When possible, consult historic photographs. Where in-kind replacement is not feasible, other options exist and are discussed in detail throughout [Chapter 5](#) and discussed in greater detail in [Appendix B](#).

#### **HOW THE BAR'S DECISIONS ARE GUIDED**

The BAR is tasked with evaluating the historical appropriateness of proposed alterations to the exteriors of properties within Summerville's historic district as outlined by the Town's Historic Preservation Ordinance.

The BAR Rules and Regulations state that the BAR shall consider the following factors in its review of applications:

- a. The historic, cultural, archaeological and architectural significance of the site or structure and its relationship to the historic, cultural, archaeological or architectural significance of the surrounding area;
- b. The relationship of the exterior architectural features of the structure to the remainder of the structure and the surrounding area;
- c. The general compatibility of exterior design, scale, proportion, arrangement, texture, and materials proposed to be used, and;
- d. Any other factors which the BAR considers pertinent.

The BAR's evaluations are guided in part by the Secretary of the Interior's Standards for the Rehabilitation of Historic Properties, which are a set of guiding principles established by the National Park Service for the preservation and rehabilitation of historic properties. Summerville's Historic Preservation Ordinance is based on the Standards for Preservation, while these guidelines are primarily based on the Standards for Rehabilitation (see [Appendix C](#)).

#### **FACTORS THE BAR CONSIDERS**

The BAR considers several factors when reviewing COA applications, including the property's historical significance, its material integrity (how much of the original building materials are still in place), and how the project will affect or impact the appearance of the surrounding area.



### *Character-Defining Features*

The term “character-defining features” refers to all of the individual components of a property which make up its overall historic character. These features include small-scale objects, such as the building’s historic windows, doors, trim, and other details. Larger-scale features, like the building’s overall shape, the arrangement of window and door openings, and its site and setting are also considered character-defining features. These features are integral to a building’s historic identity and should be retained and preserved. The BAR will review each COA application and consider which of the building’s elements are character-defining and whether they may be negatively impacted by a proposed project.

### *Neighborhood Context*

Alterations or new additions to buildings within the historic district will be reviewed by the BAR for their consistency with the historic design features of the existing building as well as for their contribution and compatibility with the Historic District as a whole. The context of a historic building is defined by historic and environmental features that make up the setting and collectively contribute to the district’s overall identity and character.

More specifically, the Secretary of the Interior’s Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings define a district or neighborhood setting as the area or environment in which a historic property is found, which may be an urban or suburban neighborhood or a natural landscape in which a building has been constructed.

Character defining features within the context of a neighborhood would include the buildings in the district, the relationship of those buildings to one another, their scale and massing, setbacks, fence patterns, views, driveways and walkways, and street trees and plantings that come together to make up the overall setting. Loss of, or negative impact on, the character-defining features of the neighborhood setting affect the historic integrity of the district as a whole.

For this reason, alterations to a facade or elevation facing a public right-of-way within the historic district are the most scrutinized by the BAR as they have the greatest potential to alter the appearance of the district as a whole. The BAR has more flexibility in evaluating the appropriateness of alterations to less-visible sides and the rear of properties, as there is less potential for adverse effects to the district.

### *Contributing vs. Non-contributing Properties*

The historic district boundary defines an area which includes both contributing and non-contributing resources. Contributing resources include buildings that are of a historic age and retain enough of their original building features (think: windows, siding, doors, trim, etc.) to “read” as a historic building. Non-contributing buildings generally include non-historic buildings located within the district boundaries and historic buildings whose historic integrity has been obliterated by a loss of original building features through inappropriate alterations. Any elevation facing a public-right-of-way is considered when determining if a building is contributing or non-contributing. For example, corner lots with two exposed elevations.

Exterior alterations to non-contributing properties must still be assessed by the BAR for historical appropriateness because non-contributing buildings are still a part of the overall setting and neighborhood context. Alterations to non-contributing properties still have the potential to adversely affect the district as a whole and require a COA.

### ASSESSING INTEGRITY

There are seven aspects of integrity which contribute to a historic property's overall significance: location, design, setting, materials, workmanship, feeling, and association. These aspects are used in assessing historic properties eligibility for listing in the National Register of Historic Places, but are also used by the BAR in assessing whether a property is of historic significance and contributes to the district as a whole, and in turn, in evaluating the appropriateness of proposed projects throughout Summerville's historic district.

While ultimately the determination of whether a building retains sufficient integrity to be considered a contributing resource is made by the BAR, understanding your property's level of integrity will help you to determine the most appropriate approach to treatments – and those most likely to be approved.

Additional guidance on evaluating a property's integrity is available online through the National Park Service:  
[https://www.nps.gov/nr/publications/bulletins/nrb15/nrb15\\_8.htm](https://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_8.htm)

**High Integrity:** A property with high integrity is one where the original design and historic materials remain largely intact. Preservation of the historic appearance is the preferred approach for treating properties with high integrity; however, rehabilitation may also be appropriate when some original features are in need of repair or replacement. Buildings with high integrity can be ranked in Groups 1 & 2 in accordance with the August 1979 document *Summerville: Planning for Preservation*.

Examples of High Integrity Properties





***Moderate Integrity:*** A property with moderate integrity is one that has only been partially altered but many of its historic features remain intact. A good, commonly seen example of a property with moderate integrity would be a commercial property where the first-floor storefront has undergone multiple alterations, but the historic appearance of the upper floors remains intact. Another example would be a residence whose roof and siding have been replaced with modern materials but whose windows, doors, and other architectural details remain in place. Buildings with moderate integrity can be ranked in Groups 3 & 4 in accordance with the August 1979 document *Summerville: Planning for Preservation*.

Several approaches may be appropriate for treating properties with moderate integrity. This may include restoring the property to its historic appearance based on historic photographs or other documentary evidence, if the project budget allows; or maintaining the appearance of the existing historic fabric while updating materials and features which have already been replaced with new features that are compatible with the building's overall design, and that of the district as a whole.



Examples of Moderate Integrity Properties



**Low Integrity:** In a property with low integrity, the building's form may be the only recognizable historic features as most materials and details have been lost, altered, covered, or replaced. An example would be a historic Bungalow whose roof, porch, windows, doors, and siding have all been replaced with modern materials. Buildings with low integrity can be ranked in Group 5 in accordance with the August 1979 document *Summerville: Planning for Preservation*.

Options for treating properties with low integrity include: maintaining the building “as-is,” for example, replacing existing vinyl siding with new vinyl siding; restoring the property to its original historic appearance, if the budget allows and sufficient documentary evidence is available; and creating a new design for the building which is compatible with the surrounding properties in terms of mass, scaling, and design.



Examples of Low Integrity Properties



Note: These examples are not located in Summerville.



### 3. HISTORIC CONTEXT

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#### 3.1 HISTORY OF SUMMERVILLE

The following has been adapted from the Summerville Historic District National Register of Historic Places Registration Form. Published May 19, 1976, NR Number 76001701; Summerville: Planning for Preservation. Prepared August 1, 1979, by Wilbur Smith and Associates for the Town of Summerville; and the Summerville South Carolina website.

Summerville originated as a “pineland village” in the 1700s and served as a summer refuge for Lowcountry planters who sought relief from the summer heat, mosquitos, and disease. Between May and September, plantation families living along the nearby Ashley River and other coastal areas headed for higher elevation to live in the tiny forest colony soon referred to as Summerville. Summerville’s location, 25 miles from the sea on a ridge 75 feet above sea level, gave it the benefit of sea breezes and moderate temperatures created by the dense pine forest. In 1817, the Dorchester Free School moved to Summerville, which already had private schools. By 1828, the village featured 23 houses, and two years later two churches had been erected.



*Figure 2. “A Road at Pinehurst, Summerville, S.C.”, ca. 1906 (Source: Detroit Publishing Co.; held by the Library of Congress)*



*Figure 3. "A Cottage at Summerville, S.C.", ca. 1904 (Source: Detroit Publishing Co.; held by the Library of Congress)*

The original village, referred to as "old town," was laid out without a plan, and is characterized by winding, curbless roads. It forms the southwestern part of the historic district and comprises two-thirds of the district's area and contains half of the structures including most of the antebellum houses.



*Figure 4. "Sumter Avenue, Summerville, S.C.", ca. 1906 (Source: Detroit Publishing Co.; held by the Library of Congress)*



In 1830, the South Carolina Railroad was constructed near Summerville, and in 1832, the South Carolina Canal and Railroad Company laid out the “new town” with a regular grid of streets running parallel and perpendicular to the railroad track. An open space facing the track was set aside for a town square. The Summerville Town Hall overlooks this area today. The “new town” was settled largely by Charleston residents seeking escape from the heat, congestion, and disease of the city. The Ashley River planters continued to reside in the “old town.” During this time large swaths of trees were cut down in association with railroad development. Lots were cleared so that the Summerville commercial center could be relocated near the railroad tracks, and the harvested timber was used in the actual construction of the tracks. In 1847 in order to protect Summerville’s biggest asset, the trees, the “old town” and the portion of the “new town” located south of the railroad tracks were incorporated as the Village of Summerville. The first law Summerville passed after incorporation was an ordinance prohibiting the cutting of trees over a certain size without permission. If violated, the offender was fined \$25. That ordinance was one of the oldest of its kind in the United States and is still on the books in Summerville today. The phrase “Sacra Pinus Esto – the Pine is Sacred” appeared on the town’s first official seal.



*Figure 5. “Main St. [Street], Summerville, S.C.”, ca. 1906 (Source: Detroit Publishing Co.; held by the Library of*





*Figure 6. Postcard showing Main Street, Summerville, South Carolina, ca. 1907 (Source: American News Company; held by the University of South Carolina - South Caroliniana*

The 1850s in Summerville were characterized by prosperity and growth. By 1860 Summerville had 1,088 residents (548 white, 540 black), 372 dwellings and servants' houses, five hotels and boarding houses, three churches, nine stores, and two public buildings, some of which remain extant today. In 1886, while still recovering from the Civil War, Summerville suffered extensive destruction from an earthquake followed by a fire, which destroyed most of the buildings surrounding the town square. Despite these tragedies, Summerville's hardships did not last long. Another building boom occurred in the late 19th and early 20th centuries when Summerville became a winter retreat for Northerners and a world-renowned health resort. The International Congress of Physicians declared Summerville as one of the two best places in the world for treatment and recovery of many lung disorders. Special trains ran to Summerville from cities like New York and St. Louis. Large hotels were constructed, and famous visitors and seasonal residents included Theodore Roosevelt, President Taft, Lillian Phipps, and Elizabeth Arden. The majority of Summerville's historic resources date to this period and reflect the architectural styles and trends of the time.



*Figure 7. "One of the finer homes. Summerville, South Carolina", ca. 1938 (Source: Marion Post Wolcott; held by the Library of Congress).*

Summerville's motto, "The Flower Town in the Pines," reflects its botanical nature. Since the early 1900s tourists have traveled to Summerville during the early spring to enjoy the spring blossoms, specifically azaleas. The flora can be seen throughout the town in both public and private gardens including the large mid-town Azalea Park. Azalea Park was created at the turn of the century when a local nursery contributed many varieties of rare azaleas.

Summerville's population remained around 3,000 residents for nearly a century and did not reach 6,000 people until the late 1970s. At this time, Summerville became a bedroom community for the surrounding urban centers including Charleston and by the 1980s its population had doubled. Today the area continues to attract families, businesspeople, and military personnel and has a population of approximately 51,692.

## 4. ARCHITECTURAL TYPES & STYLES

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### 4.1 INTRODUCTION

Architectural style is defined by a building's shape, proportion, materials, and ornamental detailing. Few structures display all of the characteristics of a particular style and many buildings exhibit eclectic details from a mix of styles. Building type describes a structure's function and form. Building types are often associated with one or more architectural styles. Section 4.2 explores building types present in Summerville.

In addition to categorizing as a specific architectural style (or styles), it is also common to categorize a building based on form. Building forms independent of the architectural style or applied decoration. Separating style and form is not easy, and many architectural styles are tightly associated with specific building forms. Some buildings do not have a distinct building form and are therefore described only in terms of style. While the word "Victorian" is commonly used to describe an architectural style featuring heavy ornamentation, steeply pitched roofs and a proliferation of turned woodwork and polychrome finishes, the word actually refers to a period of time, the Victorian Era, which spanned the 1830s through the early 1900s and in which several architectural styles were popular. The Italianate, Gothic Revival, Queen Anne, Romanesque, and Stick and Shingle Styles are all styles which fall under the "Victorian" umbrella.

"Vernacular" architecture encompasses buildings constructed according to traditional methods of construction within a specific locality or for a particular group of people. These local variations in historic architectural styles often occurred when carpenter-builders and designers combined vernacular forms, pattern book designs, and their own ideas. Often these structures are designed and built by individuals who were influenced by local climate, available building traditions, and contemporary architectural fashions and styles.

"High style" refers to structures built according to the doctrines of a specific, readily identifiable, national or regional architectural style, such as Queen Anne or Second Empire and are designed by professional architects and builders or derived from architectural guidebooks. Designers of high style buildings were often strongly influenced by contemporary trends, fashions, and academic principles.

While some high style examples can be found throughout the Summerville Historic District, most of the buildings found in Summerville are vernacular. These are buildings with details reflecting architectural stylistic influence from the period in which they were designed and constructed. Residential architecture in the Historic District presents both vernacular and high style examples.



## 4.2 BUILDING TYPES

### COMMERCIAL ARCHITECTURE TYPES

#### *Two-Part Commercial Block (1850s-1950s)*

The majority of historic commercial buildings in Summerville are of two-part commercial block type. This building type is common throughout the United States and is typified by being two to four stories in height and having a horizontal division which splits the building into two distinct parts based on interior use – typically, public spaces such as storefront, lobbies, or restaurants at ground level and more private spaces, such as offices, meeting rooms, or living quarters on the upper stories. Nearly all of the buildings in Summerville’s downtown are of the two-part commercial block building type including 100-112 and 120-134 Little Main.



*Figure 8. Two-part commercial block building at 120-134 Little Main.*



*Figure 9. Two-part commercial block building at 100-112 Little Main.*

*Temple Front (1820s-1940s)*

Temple front buildings have facades which mimic the temples of Greek and Roman antiquity. Rather than having been developed for commercial use as the other building types listed here, the temple front was most often used on religious, civic, and institutional buildings. A common exception is bank buildings, which, prior to the mid-19th century often had little in common with other commercial buildings in terms of appearance. St. Paul's Church is one of the few Temple Front buildings located in the Summerville Historic District.



*Figure 10. Temple Front St. Paul's Church at 316 W*



### *Vernacular Storefront (1850-1950)*

The vernacular commercial storefront of the late 19th and early 20th centuries is found throughout downtown Summerville. These storefronts commonly appear as the first-floor level of the two- and sometimes three-part commercial block. These storefronts typically feature large windows for the display of goods, with a bulkhead below the display windows, and a recessed main entrance.

The majority of vernacular commercial storefront buildings in downtown Summerville have brick facades, some with stone detailing. Most feature ornamental details from various early 20th-century architectural styles. Although construction of vernacular commercial storefront buildings began as early as 1850 and continued into the first half of the 20th century, the majority in the Summerville Historic District were constructed at the turn of the 20th century.



*Figure 11. Vernacular storefront buildings located on Short Central*



*Figure 12. Vernacular storefront building located 103 S Main Street.*

## RESIDENTIAL ARCHITECTURE TYPES

### *Bungalow*

The bungalow is one of the most commonly found architectural forms in the United States dating from the 1900s through the 1940s. These one- and one-and-a-half-story dwellings were both economical and practical – they were both easy to build and fully customizable. Common characteristics include compact size, projecting eaves, multiple gables, asymmetrical facades, and low-pitched roofs with large dormers as well as full-width front porches integrated into the building's main roof. This building type is commonly associated with the Craftsman style and exposed rafter tails and other Craftsman elements are commonly found. The bungalow is one of the most common house types in Summerville. Multiple examples of the bungalow type can be seen throughout the Summerville Historic District including those at 204 East Fourth South Street, 308 South Main Street and 310 South Main Street, which also feature Craftsman and Victorian style elements.



*Figure 13. Vernacular bungalow at 311 Sumter Avenue.*





Figure 14. Vernacular bungalow at 308 South Main



Figure 15. Vernacular bungalow at 310 South Main



### *Gable Front*

The Gable Front house is utilitarian, a vernacular descendant of both the nineteenth-century American farmhouse and the early 1800's Greek Revival "Temple House," with its pediment-like gable. The layout of the gable front type was well suited to narrow lots and the type is commonly found in urban neighborhoods and towns throughout the northeastern United States.

The house is square or rectangular and topped by a simple gabled roof. The type can appear as a simplified version with an absence of stylistic details as well as more highly finished versions with applied ornamentation. Examples of the Gable Front house exist within the Summerville Historic District including the dwellings at 420 West Carolina Avenue and 302 Sumter Avenue.



*Figure 16. Gable front dwelling at 420 West Carolina Avenue.*

### *Carolina I-House*

The Carolina I-House is a house type typically two stories high, two or more rooms wide and one room deep. The “I-House” was commonly found in the Mid-Atlantic in the late 17th century and traveled southward to the Carolinas in the mid-18th century. The Carolina I-House is capped with a side-gable roof and often features three to five windows across the front on the second story and interior chimneys. The form was often modified with the addition of porches and rear ell addition. The rear porch is often enclosed as a lean-to. They may be found with applied ornamentation from any number of styles including Victorian, Greek Revival, and Colonial Revival. By the mid-19th century, the Carolina I-House became a symbol of economic success in the rural parts of South Carolina’s upcountry. This house type remained popular through the early 20th century ([www.scencyclopedia.org](http://www.scencyclopedia.org)). Multiple 19th and 20th-century examples of the Carolina I-House exist in the Summerville Historic District.



*Figure 17. Carolina I-House located at 201 Central Avenue.*



### *Charleston Single House*

The Charleston Single House is unique to the Charleston area. It was specifically designed to accommodate the semitropical climate as well as the Charleston's deep, narrow lots. Although most lots in Summerville are wider than those in Charleston, the design of the Charleston Single House is well-suited to Summerville's weather and multiple examples are present throughout the town. The Charleston Single House is typically two or three stories high and rectangular in plan with the narrow end facing the street. This house type often features a raised foundation with a full basement and two- or three-story full-length porches known locally as piazzas. Additional structures are often attached off the rear elevation. They may be found with applied ornamentation from a variety of styles ([www.scencyclopedia.org](http://www.scencyclopedia.org)). Variations of the Charleston Single House are present within the Summerville Historic District. A local example of a Charleston single house with the narrow end facing the street is located at 210 East Second South Street.



*Figure 18. Charleston Single House at 210 East Second South Street.*

### *Raised Cottage*

The Raised Cottage house type is a one to one-and-a-half-story dwelling situated on a raised foundation, often with a single-story front porch. This house type has a symmetrical façade with a central entrance and sometimes features dormers. This house type was popular in the forested areas of South Carolina during 19th century (Architectural Survey of Charleston County, SC). Multiple examples remain extant in Summerville, many of which are associated with the Folk Victorian or Colonial Revival styles. The raised cottage located at 408 Sumter Avenue, is a Folk Victorian cottage which features Victorian style vergeboards. The raised cottage located at 427 Sumter Avenue features Colonial Revival details.



*Figure 19. Raised cottage located at 408 Sumter Avenue.*



*Figure 20. Raised cottage at 233 Sumter Avenue.*



### *Double-Pile*

The Double-Pile Type is two rooms wide with a two-story rectilinear shape and side-gable roofline. One of the most common domestic floor plans found in the United States, the underlying layout of the double-pile has accommodated a variety of architectural styles throughout history including the Georgian, Federal, Greek Revival, Gothic Revival, Italianate, Colonial Revival, and Classical Revival. As a simple vernacular type, however, it has served every need from 19th-century workers housing to suburban builder's homes. The double-pile house is less common than some other house types within the Summerville Historic District.



*Figure 21. Double Pile house in the Gothic Revival style located at 624 W. Richardson Avenue.*

### *Gabled Ell House*

The Gabled Ell House is a popular post-Civil War house type which was typically constructed using balloon frame or brick bearing wall construction. Typically two stories, the gabled ell house is constructed with a central mass with a gable front and an intersecting wing of the same height placed perpendicularly, giving the building an L shaped plan. The long wing of the house usually faces the road and typically includes a porch positioned at the juncture of the two wings. The long wing of the house was usually positioned to face the road, however, on narrow lots builders often turned the alignment so that the short wing faced the street. A gabled ell house may be ornamented with details from any of the Victorian era styles, particularly on the porch. The gable ends often have attic vents, decorative shingles, and variegated wall treatments. The house at 214 E. 2<sup>nd</sup> Street is a relatively unadorned example of a gabled ell house.



*Figure 22. Gabled Ell House located at 214 E. 2<sup>nd</sup> South*



*Figure 23. Gabled Ell House located at 316 S. Gum Street.*



## 4.3 ARCHITECTURAL STYLES

### GOTHIC REVIVAL

The Gothic Revival style reached the height of its popularity during the 1830s and 1840s. Born of the Picturesque movement and popularized in the pattern books of Andrew Jackson Downing, it was the earliest of the Victorian styles to challenge classical norms. The movement abandoned the symmetry and order of Classicism in favor of asymmetry and variety in texture and color.

The style is typified by an asymmetrical plan and steeply pitched gables and pointed arches. Character defining features of the Gothic Revival style include an emphasis on verticality in proportions, a proliferation of “gingerbread” and scrolled woodwork detailing, and diamond-pane casement windows. Few Gothic Revival style dwellings exist in Summerville. However, Gothic Revival style elements exist in the Summerville Historic District on multiple raised cottages and gabled ell houses.



*Figure 24. Gothic Revival elements on a house at 317 Sumter Avenue.*



*Figure 25. Gothic Revival style elements on a gabled ell house at 111 Linwood Lane.*

## ITALIANATE

The Italianate style was popular from the 1830s through the 1870s and is a romanticized interpretation of Italian villas found in the Tuscany, Umbria, and Lombardy regions. Its use continued into the early 20th century.

The style is typified by flat or low-pitched roofs with overhanging eaves, bracketed cornices, squared towers, and narrow window openings with round or segmental arches, decorative hoods, and protruding sills. Windows are typically two-over-two or one-over-one. The style emphasizes verticality in building proportions.

Italianate homes have rectangular, boxy plans with low pitched hipped roofs and overhanging eaves. Most Italianate homes are symmetrical in design, and some display box towers or center gables on the façade. Usually two stories, these dwellings often have single-story entry porches supported by columns. There are a few examples of Italianate architecture in Summerville; however, Italianate style elements are present on multiple vernacular dwellings.



*Figure 26. Italianate style elements on house at 127 West Fifth South Street.*



*Figure 27. Italianate style elements on house at 627 W. Richardson Avenue.*



## QUEEN ANNE

The Queen Anne Style was popular in the period spanning the 1880s through the 1900s. The style merged a variety of classical and medieval ornamentation. Richly decorated, the Queen Anne style is commonly brought to mind with the use of the generic “Victorian” label.

The Queen Anne style was successfully adapted to residential, commercial, and institutional uses. Queen Anne buildings are typically asymmetrical in plan, and feature turrets, window bays, towers, complex rooflines, decorated chimneys, and large and ornate porches. A variety of materials with contrasting textures, including brick, wood stone, slate, and tile were often combined to create a picturesque effect. Summerville contains a number of Queen Anne style dwellings in a combination of the principal subtypes. The Queen Anne house at 302 Sumter Avenue illustrates the hipped roof with lower cross gable subtype and features a tower, spindlework details, and gable ornamentation. The Queen Anne house at 116 Marion Avenue is a cross-gable subtype with spindlework detail that can be described as “Eastlake” style. The house at 711 West Carolina Avenue features a corner entrance with wraparound porch and gable ornamentation.



*Figure 28. Queen Anne house at 302 Sumter Avenue.*





*Figure 29. Queen Anne house  
116 Marion Avenue.*



*Figure 30. Queen Anne house at  
711 West Carolina Avenue.*



## SECOND EMPIRE

The Second Empire style was inspired by the buildings of Paris, which had been redesigned dramatically during the country's Second Empire period which spanned 1852-1870 and coincided with the reign of Napoleon III. The style is similar in both form and detail to the Italianate and was particularly popular in the United States during the building boom following the Civil War. The style was adapted to both symmetrical and asymmetrical floor plans and was used in both commercial and residential buildings.

The signature feature of the Second Empire style is the mansard roof, whose nearly vertical pitch allowed for more usable attic space than more steeply pitched roof types. Other hallmarks of the style include polychrome patterned slate shingles, prominent cornices, roof cresting, and rounded dormers. There are a few examples of the Second Empire style located in Summerville, although it is not a common style. The house at 510 Central Avenue is a rare example of the Second Empire style located in Summerville. The house at 114 Rutherford Street features the characteristic Second Empire mansard roof but also displays Queen Anne spindlework and shingle details.



*Figure 31. Second Empire house at 510 Central Avenue.*



*Figure 32. House at 114 Rutherford Street features Second Empire style elements.*

### FOLK VICTORIAN

The Folk Victorian style is characterized by the presence of Victorian decorative detailing on simple folk house forms. These simple house forms are typically less elaborate than the high Victorian styles of Queen Anne and Italianate dwellings that they mimic. These Victorian details are most commonly applied to the porch and cornice line. Window surrounds are generally unadorned but may have a simple pediment. Unlike a true Queen Anne dwelling, Folk Victorian houses often have symmetrical façades and a lack of textured and varied wall surfaces. Many examples of the Folk Victorian style are present in Summerville and are most often seen on raised cottage, cottage, or bungalow building types. The cottage at 317 Sumter Avenue displays spindlework and gable detailing. The cottage at 114 South Walnut Street features decorative vergeboards.



*Figure 33. Folk Victorian cottage at 317 Sumter Avenue.*



*Figure 34. Folk Victorian cottage at 114 South Walnut*



## COLONIAL REVIVAL

The Colonial Revival style emerged in the 1880s following America's Centennial celebrations which aroused civic pride and sought to restore order to what was perceived to be the Victorian excesses of American domestic architecture. The Colonial Revival style borrowed heavily from early American Georgian and Federal architecture. After 1925, the restoration of Colonial Williamsburg and a rising interest in historic preservation greatly contributed to the popularity of this style.

The Colonial Revival style often combined authentic colonial details with contemporary features on a more exaggerated scale than its 18th-century models. The name "Colonial" actually encompasses several styles, all loosely associated with the revival of American and "old world" buildings.

Character defining features associated with the Colonial Revival style include symmetrical massing, a "colonial" entranceway with a decorative pediment and pilasters, and a main entry door topped by fanlights or rectangular transoms and flanked by sidelights. In Summerville, the Colonial Revival style elements are often seen as raised cottages or Carolina I-Houses.



*Figure 35. Raised cottage at Prettyman House located at 627 W. 2<sup>nd</sup> South Street with Colonial Revival style elements.*

## CLASSICAL REVIVAL

The Classical Revival or Neoclassical style is based upon interpretations of classical Greek and Roman models, relying on order, symmetry, and detail to create a composition of formal and symmetrical features. This style is adaptable to wood, brick and stone construction and popular in many regions of the nation. The Greek Revival style was a classical revival style popular in the late 18th and early 19th century.

Common character-defining features of the classical revival style include overall symmetry, flat roofs with parapets, and entry porches with classical columns and triangular pediments, sometimes reaching two stories. Keystone lintels over windows and doors, moldings and cornices featuring dentils and modillions, dormers, and prominent curved or arched center windows on second stories are also common features. Classical Revival influence can be seen in institutional buildings as well as both modest and ornate domestic structures including 115 South Magnolia Street.



*Figure 36. 115 South Magnolia Street with Classical Revival style element*



## CRAFTSMAN

The Craftsman style emerged at the very end of the 19th century and was heavily influenced by the English Arts and Crafts Movement, which emphasized a return to traditional handcraftsmanship and the use of natural materials. It became highly popularized through pattern books and magazine depictions and was the dominant style for small houses and the bungalow building type from the turn of the 20th century through the 1930s.

Craftsman Style dwellings often include deep overhanging eaves with exposed rafter tails or widely overhanging eaves supported by large open brackets. Full or partial width porches which are integral to the main roof, gabled roofs, and double-hung windows, often grouped, with multiple panes in the top sash. There are multiple examples of the Craftsman style dwelling, which are seen in the bungalow type. Craftsman style detailing is also seen in some vernacular dwellings. The two-a-half-story Craftsman house located at 708 West Richardson Avenue features a partial width porch and deep overhanging eaves. The Timrod Library located at 217 Central Avenue is a bungalow with Craftsman style elements including cottage windows and a low-pitched hipped pyramidal roof. The bungalow at 106 South Walnut Street features Craftsman decorative elements including a low-pitched hipped roof with exposed rafter ends and shed dormer.



*Figure 37. Craftsman home located at 708 West Richardson Avenue.*





*Figure 38. The Timrod Library located at 217 Central Avenue.*



*Figure 39. Craftsman bungalow at 106 South Walnut Street.*

## 5. DESIGN GUIDELINES

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### 5.1 INTRODUCTION TO THE DESIGN GUIDELINES

The following guidelines are intended to provide a clear framework for making sure that changes to the exterior of properties within the Summerville Historic District are made appropriately and consistently. The following sections contain guidance which pertains to all buildings in the Summerville Historic District, as well as guidance which is particular to commercial properties, residential properties, and new construction.

### 5.2 SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

### **5.3 MAINTENANCE**

Regular maintenance is the key to preserving the original design and historic features of your property. Preserving original building features through maintenance and repair saves money in the long run as compared to replacing deteriorated features and is better for individual property values and for the neighborhood as a whole. Protection and maintenance of existing historic features is the first preferred approach for treating historic properties.

Property owners do not need to seek approval from the BAR for general maintenance activities which do not require replacement of materials or alterations to existing finishes. Light cleaning (without the use of abrasives or pressure), yard work, and minor repainting of painted surfaces with the existing color are all considered maintenance activities. It is always best to ask if a COA is required if you are unsure whether your maintenance activity will result in a change in appearance.

Often the simplest and cheapest approaches to maintaining historic buildings are overlooked in favor of high-tech methods which are more costly and complex. For example, periodic cleaning of masonry walls with mild soap and water and a bristle brush produces the same result and is more cost-effective than high-pressure washing or chemical cleaning techniques. The gentlest methods are most effective when they are applied proactively and regularly.

There are a wide range of maintenance activities that are recommended for historic buildings. A good starting place for additional information is Preservation Brief 47, "Maintaining the Exterior of Small and Medium Sized Historic Buildings," published by the National Park Service and available for reference here: <https://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm>.

### **5.4 GENERAL GUIDELINES**

The following guidelines apply to all projects as applicable, within the Summerville Historic District, whether commercial or residential.



### *Guideline 1. Preserve Significant Historic Features*



*Figure 40. This well-preserved dwelling at 102 Rutherford Street retains significant historic features such as original windows, masonry chimneys, and carved bracketry.*

Each style of architecture has a distinctive set of details which contribute to the overall character of the building.

- a. Avoid the removal of historic architectural features and materials. Historic architectural features include large scale characteristics, such as roof form and fenestration patterns; as well as small-scale features like moldings, brackets, columns, earthquake rods and other examples of skilled craftsmanship. A reasonable effort should be made to retain existing historic building materials, including brick and stone masonry, wood shingles and siding, stucco, etc.
- b. Materials and additions which were added or constructed at a later date may have since achieved historic significance in their own right should be preserved. The most obvious example of this type of addition is a historic porch or a kitchen wing.
- c. Historic secondary buildings, such as early garages, should be maintained and preserved, especially those visible from the public right-of-way.

## *Guideline 2. Repair Rather than Replace*



*Figure 41. The wood that has been discolored by the rust run-off should be repaired rather than removing all together and replacing large architectural pieces.*

- a. Use approved technical procedures for cleaning, refinishing, and repairing historic materials.
- b. Some cleaning methods and repair techniques can cause or exacerbate damage to the historic materials of the building, thus hastening their need for replacement and causing increased costs to the owner. Always use the gentlest methods available.
- c. Repair rather than replace historic features wherever possible.
- d. If replacement is required, replace as little as possible and match the historic feature.
  - i. Patch, piece-in, splice or otherwise upgrade the existing material using recognized preservation methods wherever possible.
  - ii. Try to match it to similar pieces on the building or use historic photographic documentation to replicate the feature. Do not add architectural features representative of other architectural styles.
- e. Substitute materials should only be used if they do not cause damage to, change the visual character of, or otherwise harm the historic resource. The new material should match the form, color, and perceived texture of the historic feature. They should be considered after careful consideration of all other options. There are four situations where substitute materials may be approved (consult the BAR for guidance):
  - i. When historic material is unavailable;
  - ii. Where historic craft techniques or skilled artisans are unavailable;
  - iii. If little information exists about a building's historic materials; or
  - iv. Upon code-related changes.

### ***Guideline 3. Restore Significant Historic Features***

- a. Whenever feasible, historic materials and details should be restored. Restorations of historic buildings should be completed under the direction of architects or professionals with specialized skill in building restoration and preservation.
- b. Inappropriate coverings, such as vinyl siding applied over historic wood siding, should be removed and the underlying material repaired or replaced with siding which mimics the appearance of the historic material as closely as possible.
- c. Non-historic alterations should be removed to restore the historic appearance. This may include re-opening infilled windows or replacing inappropriate vinyl porch posts with new turned wood posts to recreate the porch's historic appearance. Such changes should be supported by physical evidence, historic photographs or other documentary evidence. Where no evidence of the appearance of the original feature exists, a simple design consistent with the scale and massing of the building and surrounding area is generally preferred (see [Guideline 5](#)).
- d. Historic alterations that have achieved significance in their own right should be retained (see [Guideline 1.b](#)).
- e. Recent additions which are not historically significant may be removed.
- f. Substitute materials should only be used if they do not cause damage to, change the visual character of, or otherwise harm the historic resource. The new material should match the form, color, and perceived texture of the historic feature. They should be considered after careful consideration of all other options. There are four situations where substitute materials may be approved:
  - i. When historic material is unavailable
  - ii. Where historic craft techniques or skilled artisans are unavailable
  - iii. If little information exists about a building's historic materials
  - iv. Upon code-related changes

### ***Guideline 4. Make Sensitive Replacements***

- a. If replacement is required, replace as little historic material as possible with matching, compatible replacement materials.
- b. Replacement parts should match the original as closely as possible in size, shape, detailing, and material.

### ***Guideline 5. Context-Sensitive New Design***

- a. Where no evidence exists of the exact shape of missing details, a sensitive, often simplified design is preferred. The design should be consistent in massing, scale, material, and color to the historic feature.
- b. For inspiration and reference, look to similar buildings types constructed in similar styles within the district. New features (including new construction) should be sensitive to the size, scale, massing, proportion, and detail of similar buildings or to the overall character of the surrounding neighborhood.





*Figure 42. The addition of the accessible ramp is reversible and does not permanently impact the historic building. 204 E. 4<sup>th</sup> South Street.*



*Figure 43. The addition of the accessible ramp is reversible and does not permanently impact the historic building. 216 Central Avenue*

### ***Guideline 6. Safety Codes and Accessibility***

It is important that all buildings comply with Town and State safety codes and that buildings provide handicap access to residents or visitors, as needed. This can be achieved without compromising the significance or integrity of historic buildings.

- a. Compliance with health and safety codes and handicap access requirements must be carried out with minimum impact to the historic character of buildings.
- b. When permitted by law, fire escapes or fire towers shall be placed at the rear of buildings as a secondary means of egress.
- c. Ramps should have little to no visual impact or should be designed to be as unobtrusive as possible.
- d. When possible, install ramps and other accessibility features in a manner that is reversible and does not permanently impact the historic building.
- e. In general, construction of ramps, lifts, fire escapes, etc. should be on a secondary elevation whenever possible.
- f. Provide barrier-free access that promotes independence for the disabled to the highest degree practicable, while preserving significant historic features.

#### **Best Choice:**

Constructing an access ramp on the rear or side, rather than at the front entrance of a property.

#### **Good Alternative:**

Constructing an access ramp which is removable and does not damage existing historic features.

#### **Not Appropriate:**

Demolishing an existing historic porch or entry steps and installing a permanent ramp in its place.

Resource: National Park Service Preservation Brief #32 Making Historic Properties Accessible  
<https://www.nps.gov/tps/how-to-preserve/briefs/32-accessibility.htm>

### ***Guideline 7. Adaptive Reuse***

The reuse of historic buildings is encouraged; however, adaptations should be undertaken sensitively to retain the building's historic character and significant features. For example, conversion of a single-family residence to a multi-unit apartment may require the addition of new exterior entrances. These should be designed sensitively and positioned on a non-visible façade whenever possible.

A meeting with staff early on and/or conceptual review with the BAR is valuable in the early planning stages of adaptive reuse projects. Coordinate with the Town and Board to determine which characteristics are the most significant to the building and to minimize adverse impacts to the structure and the surrounding area.

- a. Adhere to Summerville's Zoning Code for permitted uses in your area.
- b. It is preferable to retain a building's historic use whenever possible.
- c. For buildings given a new function, retain the building's historic character.



## 5.5 UNIVERSAL GUIDELINES FOR EXTERIOR WALLS

Please see General Guidelines at the beginning of this chapter, for additional guidance.

### *Guideline 8. Match Existing or Historic Siding*



*Figure 44. Multiple additions on this dwelling show consistent siding to match the siding on the original part of the building.*

- a. The historic material found on the exterior walls of a building is a character-defining feature and should be preserved, maintained, repaired, rehabilitated and restored whenever feasible.
- b. If replacement is required, apply the new siding in a way that matches the existing or historic.
  - i. Changing the size of historic shingles, the width of wood boards, or corner and seam details will change the appearance and perceived scale of the building and will not accurately reflect the construction methods of the period.
- c. Do not install cedar shingles, unpainted siding, or board and batten siding unless it can be demonstrated through documentation that your building historically had these materials.
- d. Do not cover masonry walls that were not historically covered.

### *Guideline 9. Stucco Surfaces*

- a. Surfaces that have been stuccoed may remain stuccoed. Removing stucco that covers masonry could damage the masonry beneath.



### *Guideline 10. Synthetic Siding*



*Figure 45. This dwelling at 214 Sumter Avenue is covered in asbestos siding.*

Synthetic siding is a term used to describe a product not made from naturally found material. Most common are vinyl and asphalt, where chemical processing is required to develop the product. Wood and stone (including slate) are found and used in their raw form while brick, metals, cement, and glass are processed from naturally found materials and are therefore not considered synthetic.

- a. Maintain existing 20<sup>th</sup>-century asbestos shingle siding due to safety concerns.
- b. The use of new synthetic siding is discouraged overall, but it may be approved on a case-by-case basis if one or more of the following conditions are present:
  - i. If existing siding is so deteriorated or damaged that it cannot be repaired;
  - ii. If substitute material can be installed without irreversibly damaging or obscuring the architectural features and trim of the building;
- c. If substitute material matches the historic material in size, profile, and finish and is appropriate to the style of the building, and that there is no change in the character of the historic building; or
- d. When non-historic artificial siding has already been applied to the building.
- e. Historic decorative details should not be removed or covered. These include, but are not limited to, roof cornices, window molding, roof eaves, and window and door trim.
- f. Trim details should be applied as appropriate.
- g. Imitation brick is not permitted.
- h. Synthetic siding is not permitted over brick walls.

### *Guideline 11. Replacing Exterior Walls*

- a. Do not replace or rebuild major portions of exterior walls that could otherwise be repaired and whose replacement would result in unnecessary new construction.
- b. If it is necessary to replace damaged stone or brick, be selective and use material of similar size, color, and texture and install it in the historic bond pattern with duplicated mortar joints.

### *Guideline 12. New Exterior Walls*

- a. For additions to existing structures, select building materials that are in keeping with materials used on the primary building.
- b. For new construction, select building materials that are in keeping with materials used on nearby buildings within the district.
- c. For masonry walls, use bricks of a similar size, color, and texture to those historically used. Do not use concrete block or jumbo brick.
- d. Wood surfaces were historically painted. Do not leave wood surfaces unpainted or treated with only with wood preservatives, even if tinted.
- e. Aluminum and vinyl siding are discouraged on new construction.
- f. Other synthetic materials, such as cementitious siding will be reviewed on a case by case basis.

## **PAINTING**

Residents must present dwelling color changes to the BAR for a COA. This is to ensure color families are appropriate for this historic district. The best approach for choosing a scheme is to drive or walk through the neighborhood and note color combinations that you like. Historic pattern books and style guides can provide additional inspiration.

Depending on the historical precedent of the style of a building, three to four colors should be chosen- a base color, a trim color, and an accent color. The paint colors should be complementary to each other and used to accentuate significant architectural features.

By selecting from a variety of palettes, owners can represent their personal taste while adding to the character of the historic district. Many paint companies have historic color paint collections and sample color schemes appropriate for different architectural styles on their websites; these palettes can be helpful when deciding on your color scheme.

- Behr - <https://www.behr.com/consumer/inspiration/exterior/house-exterior/colonial-house-exteriors>
- Benjamin Moore - <https://www.benjaminmoore.com/en-us/color-overview/color-palettes/historical-collection>
- PPG - <https://www.ppgpaints.com/color/color-collections/historic>
- Sherwin Williams - <https://www.sherwin-williams.com/homeowners/color/find-and-explore-colors/paint-colors-by-collection/historic-collection>
- Valspar - <https://www.valsparpaint.com/en/explore-colors/find-ideas/find-ideas-search.html>

Besides aesthetic appearance, paint can play a role in the durability of building materials. Paint is a protective coating for wood and metal surfaces but can cause damage to masonry surfaces which were not intended to be coated.

***Guideline 13. General Painting Guidance***

- a. Generally, wood surfaces should be painted.
- b. Masonry surfaces should be left to their natural color if there is no precedent of the surface having once been painted.
- c. Day-glo, luminescent, iridescent, neon or similar types of color finishes are prohibited.

***Guideline 14. Painting Masonry Surfaces***

Removing paint from masonry can damage the underlying surface. Removing paint in good condition from masonry substrates is not recommended but will be reviewed on a case by case basis.



*Figure 46. 308 Sumter Avenue is an example of residential painted brick. Photo H: Both painted and natural brick exist in the commercial core of Summerville's Historic District.*

In some instances, soft historic brickwork was painted historically in order to increase its durability.

- a. Painted brick surfaces should generally remain painted.



- b. Damaged or deteriorated paint should be removed by hand only to the next stable layer prior to repainting. Paint that is well adhered should not be removed. If a painted masonry surface is in good condition and the paint is firm and not peeling, the building can be safely repainted. If spalling is occurring, a solution may be to remove the paint chemically, repair the wall, and apply a better coating or leave the brick exposed.
- c. Painting formerly unpainted masonry surfaces is discouraged unless documentary evidence shows that the surface had been historically painted.



*Figure 47. A brick chimney showing peeling paint and no earlier layers of paint. Deteriorated paint should be removed, and brick left natural.*

**Best Choice:**

Maintain painted masonry surfaces.  
Leave unpainted masonry surfaces bare.

**Good Alternative:**

None! Removing paint from masonry surfaces in good condition is not recommended.

**Not Appropriate:**

Stripping paint in good condition from masonry surfaces using chemical or mechanical methods. Abrasive and chemical cleaning can damage the masonry surface.  
Painting previously unpainted masonry surfaces.

***Guideline 15. Determining a Color Scheme***

The best approach for determining a new color scheme is to drive or walk through the historic district and note color combinations that you prefer. Very dark colors, too many colors on one building, or stained surfaces often do not harmonize with the surrounding neighborhood. Remember that house colors will have an impact on the entire block.

Besides aesthetic appearance, paint can play a role in the durability of building materials. Paint is a protective coating for wood and metal surfaces but can cause damage to masonry surfaces which were not intended to be coated.

- a. Refer to historic precedents to enhance the intended design of your building. You may want to conduct a paint analysis to determine the historic colors of your building. Color schemes were often influenced by the style and the period in which your building was built.
  - i. Gothic, Italianate and other early Victorian buildings: these more ornate buildings were usually painted in pale earth tones such as light browns, tans, pinks, and grays. The trim was accented with a darker shade.
  - ii. Second Empire, Queen Anne and other High Victorian buildings: the highly detailed and varied buildings built at the end of the nineteenth century were generally painted with deep, rich colors such as greens, rusts, reds, and browns. Several colors were often used on one building to highlight the architectural details.
  - iii. Colonial Revival and Neoclassical buildings: As the style of buildings became simpler and truer to ancient design, there was a return to lighter, simpler color schemes usually with a light pastel body and white trim.
- b. Choose a color scheme that will complement other buildings nearby. It is important for paint colors to blend with the neighborhood.
- c. Limit the number of colors in the overall color scheme to no more than three or four colors, based on historical precedents where available.
- d. Use color to coordinate elements in an overall composition.
  - i. Use only one base color for the majority of the background wall surface.

- ii. Look for “built-in” features of the facade that can be highlighted with an accent color. Horizontal and vertical trim boards, porch framing and columns, and window framing should be painted in the same color; complementary but different from the color of the walls. In the case of Victorian era houses, the window sash, doors, and shutters may be painted a color darker than the walls and trim.
  - iii. Consider the color of the existing roof when selecting your color scheme.
- e. Bright colors are typically used for accents only.
  - i. For businesses, consider accent colors for signs, awnings, and entrance doors.
  - ii. Check for color stability in ultra-violet light; some colors, such as red, tend to be unstable and will shift in hue over time.
- f. It is strongly recommended that the color scheme for a secondary building or an addition match, or be complementary to, the color scheme of the primary building.
- g. Consider mildew resistant paints



*Figure 48. Dwelling at 524 W. Carolina Avenue with appropriate color scheme.*



*Figure 49. Dwelling located at 503 W. Carolina Avenue with appropriate color scheme.*



## 5.6 UNIVERSAL GUIDELINES FOR EXTERIOR MATERIALS

Please see General Guidelines at the beginning of this chapter, for additional guidance.

### WOOD

Wood is both structural and decorative and is used on nearly all building types and architectural styles. In Summerville, wood is used extensively for exterior cladding (like clapboard or patterned wooden shingles), window and door trim, porches, balustrades, and other stylistic details. Even when the predominant building material is masonry, wood is used for windows and doors, roofs, porch supports, and more. Its prevalence is a central characteristic of the Summerville Historic District architectural significance.

Typical projects involving historic wood include the repair of broken or missing architectural elements, repairing historic siding, and painting or repainting wood surfaces.

When an architectural feature is significantly deteriorated, consider first how to repair the feature before replacing it. If problems persist, it is important to try to determine the cause of the issue to prevent future problems. Deteriorating wood can sometimes be consolidated with an epoxy. Splicing or piecing wood can be used to replace only the affected area of a feature, rather than replacing the feature in its entirety. In general, it is important to retain as much original material as possible.

The type, width, and thickness of the boards affect the overall look of the building and are considered to be character-defining features important to retain. When repairing historic siding, these characteristics must be preserved or replicated. More information about the use of synthetic material is provided in Guidelines 8-12.

Painting or repainting historic woodwork is an important task that will extend the longevity of the material.

Guidelines for painting in the Summerville Historic Districts can be found in Guidelines 13-15.

Resource: National Park Service Preservation Brief #10, Exterior Paint Problems on Historic Woodwork.  
<https://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm>



*Figure 50. Dwelling located in the Historic District with wood stylistic details.*



*Figure 51. Dwelling located in the Historic District with wood stylistic details.*

## MASONRY

Stone and brick are among the most durable of building materials, but they are susceptible to wearing effects with age. The natural color of the stone or brick can fade slightly, and soot and dirt can accumulate on their surfaces. This fading process is viewed to be a beautification process that harmonizes between the colors of the buildings and the surrounding natural environment. Stone and brick should not be painted, as the resulting surface is neither as attractive nor as durable as the original, unpainted version. Once masonry has been painted, it is very difficult to restore it to its original appearance. Painting also limits its durability, attractiveness and low-maintenance benefits.

The mortar between the bricks and other masonry material may require repair in areas where the mortar is cracked or missing. Most often, the mortar can simply be re-pointed. In other cases, the structural integrity of a wall has weakened from movement or the surface deterioration of masonry units that entails a repair or replacement of masonry units. Replacing brick or other masonry material requires a selection that matches the size, color, and texture of the damaged or missing units.

Replacement mortar should be softer than the bricks, and no harder than the original mortar. Mortar is not an adhesive for bricks but serves to absorb the expansion and contraction of masonry during freezing and thawing periods. Mortars with large amounts of Portland cement have a compressive strength which is commonly much greater than the surrounding brick or stone. Rather than serving to strengthen the wall, they can cause rapid deterioration for a number of reasons. The appropriate mortar for masonry in most historic buildings given the average age of the building stock in the Summerville Historic District is most likely a mortar with low or no Portland cement content.



*Figure 52. A brick retaining wall with damaged and missing mortar.*

#### *Guideline 16. Cleaning Masonry Surfaces*

For more information on cleaning masonry surfaces, refer to “Preservation Brief 1: The Cleaning and Waterproof Coating of Masonry Buildings” and “Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings,” published by the National Park Service. These resources should be consulted before cleaning masonry surfaces.

- a. Use the gentlest effective means possible. Do not use treatments that damage historic building materials.
- b. A “like new” appearance is typically not appropriate for a historic building. Avoid cleaning more than necessary to protect building fabric.

Cleaning with water and a mild detergent and a stiff, bristle brush is effective for removing mild to moderate soiling on masonry surfaces. Chemical treatments may be considered if soap and water washing is not effective, or for the removal of graffiti. Cleaning tests should be conducted to determine the gentlest chemical means for the task at hand. Abrasive methods, including sandblasting and wire brushing, are damaging to masonry materials and should not be used.

#### *Guideline 17. Repointing Masonry Surfaces*

- a. Repoint only where there is evidence of deterioration such as disintegrating mortar, cracks, loose bricks or masonry units, damp walls, or damaged plaster. Do not remove intact mortar from sound joints just to repoint the entire surface for the sake of achieving a uniform appearance.
- b. Use traditional repointing techniques or those recommended by historic preservation specialists, such as hand raking, to remove deteriorated mortar and repoint joints. Avoid the use of electric saws to remove mortar from joints. Do not use synthetic caulking materials to point masonry joints. Avoid “scrub” coating methods to repoint, and do not apply stucco to brick or stonework surfaces to avoid repointing.
- c. Match the historic mortar mix as closely as possible in terms of strength and color.
- d. In general, historic mortar contains more lime and less Portland cement than modern mortar. Mortars with high Portland cement content have greater compressive strength than that of historic brick which results in the spalling or cracking of the brick during freeze-thaw cycling. Soft brick requires a soft mortar.
- e. Match the historic joint width and profile, including tooling.



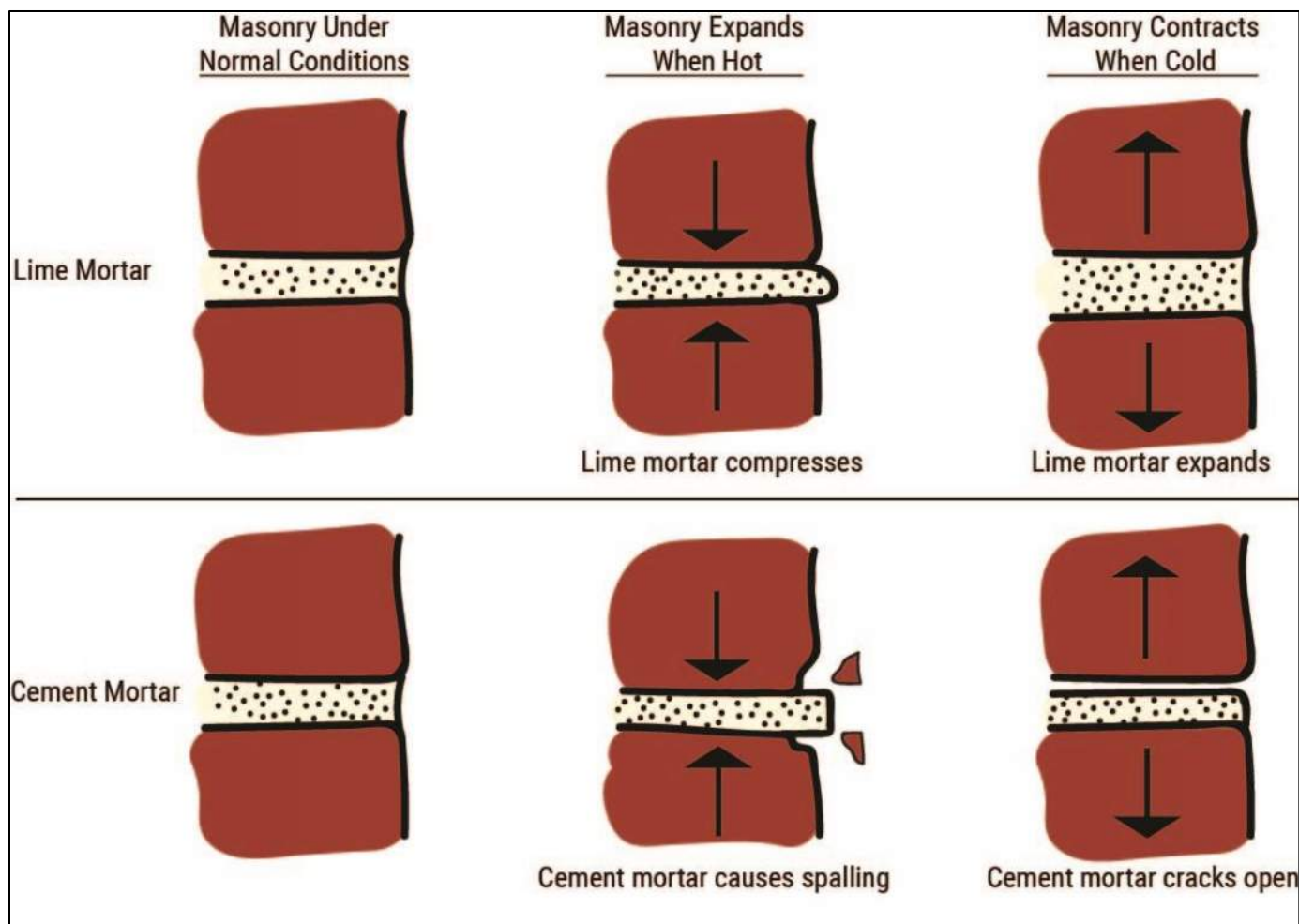


Figure 53. Use a historic mortar mixture that will react to contraction and expansion (freeze thaw cycles).

**Best Choice:**

Spot-repointing using a compatible mortar and traditional methods, only where needed.

**Good Alternative:**

Repointing an entire masonry wall for a uniform appearance, using a compatible mortar and traditional methods.

**Not Appropriate:**

Applying stucco to a wall surface to avoid the need to repoint. When done correctly, masonry repointing need only be conducted once every 50 to 100 years.

Resource: National Park Service Preservation Brief #2, Repointing Mortar Joints in Historic Masonry Buildings.  
<http://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm>

## 5.7 UNIVERSAL GUIDELINES FOR SITE DESIGN

Please see General Guidelines at the beginning of this chapter, for additional guidance.

### *Guideline 18. Walkways, Driveways and Parking Lots*

- a. Avoid altering the original layout, size, dimensions, textures, and materials of historic walkways and driveways.
- b. Walkways and driveways that have fallen into disrepair should be repaired rather than replaced wherever possible
- c. New sidewalks within parcel boundaries should be constructed with a material historically appropriate to Summerville such as brick, concrete, tabby or gravel.
- d. New sidewalks along the street should blend with adjacent sidewalks using the same or similar material and patterning.
- e. Establishing a new pattern using concrete pavers or brick may be appropriate if it is compatible with the historic quality of the street and will be reviewed on a case-by-case basis.
- f. Sidewalks must provide curb cuts per code and ADA guidelines.
- g. Historic walkways which have been lost or altered may be restored based on existing documentation of the original design, or if no documentation is available, a new feature may be designed to be compatible with the overall historic layout of the property. The new design should be compatible with the location, configuration, dimension, scale, materials, and color of the historic property and the surrounding district.
- h. Walkway and driveway materials and colors should be consistent with those used historically, including brick, flagstone, tabby, and gravel. Concrete and asphalt are other options which may be appropriate.
- i. Construction of new parking lots for subdivided residential properties should be avoided or located at the rear or side of the property.
- j. For commercial or institutional parking, the overall effect on the character of the surrounding area must be considered. Locate parking lots away from the primary elevations – the rear or side of the property is usually ideal.



*Figure 54. Historic brick sidewalk paving.*



*Figure 55. Historic brick paving.*



*Figure 56. Historic site design in the Summerville Historic District.*

**Best Choice:** Maintain and restore existing historic walkways and driveways using like materials. Restore lost circulation features by matching the historic feature based on documentary evidence.

**Good Alternative:**

Restore damaged or lost circulation features with new synthetic materials which mimic the appearance of historic materials (ex: stamped concrete to mimic materials appropriate to the style of the property).

Design new circulation features which are compatible with and are complementary to the property's overall historic design

**Not Appropriate:**

Expanding a single-width driveway to a double-width or large driveway.

Converting front yards to parking areas.

Locating driveways in the front or side yard when there is an alley at the rear of the property.

Demolition of existing historic structures for the creation of surface parking lots.



***Guideline 19. Fences, Retaining Walls, and Gates***

- a. Maintain and preserve existing historic fences.
- b. When replacement is necessary, in-kind replacements are the first choice. A simple fence in a style that complements the surrounding architecture may also be appropriate.
- c. Designs for new fences must be complementary to the surrounding architecture and must comply with existing zoning code.
- d. Automatic security gates may be permitted, provided they are properly located and comply with existing zoning requirements. They must be appropriate to the design of any existing fence or the style of the historic building.



*Figure 57. Example of metal fencing in the Summerville Historic District.*



*Figure 58. Example of wood fencing in the Summerville Historic District.*





*Figure 59. Example of wood fencing in the Summerville Historic District.*



*Figure 60. Example of masonry and metal fencing in the Summerville Historic District.*



*Figure 61. Example of gate in the Summerville Historic District.*



*Figure 62. Example of gate in the Summerville Historic District.*

#### ***Guideline 20. Landscaping and Site Features***

- a. New decks, patios, swimming pools, and playground equipment requiring a permanent foundation should be situated in the rear of properties rather than in the front yard. Where appropriate, these additions should be screened from view with landscaping or vegetation. Additions of this type may require a COA, be sure to check with staff.
- b. Temporary items such as but not limited to- trampolines, inflatable pools and play equipment that does not require a foundation should be situated in the rear of properties rather than in the front yard.
- c. Historic landscaping features should be maintained and preserved like any other historic feature on the property. The removal of historic landscaping features, including front lawns and hedgerows should be avoided.
- d. Removal of trees may require a tree removal permit, check with Town staff to verify specifications and process.
- e. Preference should be given to native species over invasive ones when making landscaping decisions.

##### **Best Choice:**

Maintain existing historic landscape features, including lawns, patios, and planting arrangements.

##### **Good Alternative:**

Design new patios and planting arrangements to complement the existing historic features of the property.

##### **Not Appropriate:**

Replacing a lawn with gravel or synthetic landscaping materials such as Astroturf or installing artificial plants and/or flowers for the sake of convenience.

#### ***Guideline 21. Redesign of Historic Gardens***

- a. The BAR will not dictate how a garden is planted but does recommend having planting appropriate to the age of the home and respectful of historic plantings.
- b. Attention should be given to traditional Summerville shrubbery and preserving the existing old-growth where applicable.
- c. In respect to redesigning existing gardens be respectful to the existing design and repair as much as possible rather than replace.
- d. Significant gardens that have been designed or influenced by noted landscape architects should be preserved.
- e. Lost trees or other vegetation should be replaced with the same species or a compatible substitute.
- f. Preference should be given to native species over invasive ones when making landscaping decisions.



## 5.8 UNIVERSAL GUIDELINES FOR GARAGES AND OUTBUILDINGS

Please see [General Guidelines](#) at the beginning of this chapter, for additional guidance.

### *Guideline 22. Maintain and Preserve Historic Outbuildings*

- a. Preserve the building's overall form and style. Avoid altering the shape, form, height, materials, and architectural elements.
- b. Preserve, maintain, and repair as necessary distinctive features and characteristics such as wood cladding and trim, ornaments, original windows, and other character-defining details.
- c. Restore missing or altered features based on pictorial evidence, or in keeping with buildings of the same type, style, and period. If no evidence or precedent exists, create a design that is complementary to the existing primary building and does not convey a false sense of history by utilizing arbitrary stylistic details not associated with the subject property's style.
- d. Paint colors should be compatible with those of the primary building.

### *Guideline 23. Garage Conversions*

- a. When converting an existing garage or outbuilding to a new use, retain original details, including windows and doors as well as the building's overall form.
- b. Consult with Planning staff to determine what will be allowed per Zoning Ordinances.



*Figure 63. This garage at 114 S. Walnut Street mimics the main dwelling with the same cladding and vergeboard detail.*

## 5.9 UNIVERSAL GUIDELINES FOR ADDITIONS

Please see [General Guidelines](#) at the beginning of this chapter, for additional guidance.

#### *Guideline 24. Additions*

Although it is not impossible to add a story or more to historic buildings, it is normally more difficult to avoid adverse impact to the building's original design, character, and detailing.

- a. Whenever possible, an addition should be placed at the rear of the main building.
- b. Additions should be constructed in materials compatible with those used in the original building. This does not mean that the same materials have to be used.
- c. Frame additions can be added to brick and stucco buildings successfully.
- d. Additions should not duplicate the architecture and design of the main building but should generally pick up overall design "cues" from the main building, such as window proportions, overall massing and form, and type of ornamentation.
- e. Avoid changes that obscure, damage or destroy significant characteristic features of an existing building or historic district.
- f. New additions should be compatible with existing historic buildings in terms of scale, mass and form but should be visually different from the original to avoid creating a false historic appearance. Additions to historic structures should be identifiable as a new addition to an original building.
- g. New additions should be subordinate to the main building. This can be achieved by making the addition smaller in scale than the main building, or by keeping the roofline or parapet below that of the main building.

#### *Guideline 25. Windows on Additions*

- a. On additions, use window types, proportions, and alignment typical of the type on the primary building and sensitive to the historic district.
- b. Similar window spacing patterns should be used on additions as are used on historic buildings of the same type in the same neighborhood.
- c. The ratio of windows to wall on the primary street elevations for additions should be similar to historic structures.
- d. Historic window mullions should be simulated or mirror true divided light that coordinates with those in the historic building. Removable, snap-in, or "between the glass" muntin should be avoided.



*Figure 64. Historically appropriate windows on an addition at 114 S. Walnut*

- a. Doors on additions to historic buildings should be complementary to the style, scale, and design of the doors on the main body of the historic building.

***Guideline 27. Roofing Material on Additions***

- a. Roofing materials on additions should be consistent with the prevalent roofing material.

***Guideline 28. Roof Shape and Slope on Additions***

- a. On additions, use roof shapes similar to those found historically in the District. Flat roofs should not extend beyond the face of the building, with the exception of cornices.
- b. Roof shapes on additions should be complementary to the architectural style of the main building.
  - i. Look at the roof shapes of other structures (porches, small wings) that were historically attached to buildings of your type and style. For example, gable-roofed buildings generally had additions with gable or shed roofs.
  - ii. Additions to flat-roof buildings should generally also have flat roofs; otherwise, flat roofs should be avoided if possible.

## **5.10 UNIVERSAL GUIDELINES FOR NEW STANDALONE CONSTRUCTION**

Please see [General Guidelines](#) at the beginning of this chapter, for additional guidance.

Building form is an important component of the streetscape, the largest element within the streetscape, and tends to command our attention most strongly. “Form” refers to the shape and massing of a building. Historic downtown commercial buildings, for example, often have a form that is boxy (rectangular), tall in proportion, and long or deep.

In planning new construction in the Summerville Historic District, building form and streetscape elements should be carefully considered. Streetscape elements can reinforce the area’s attractiveness and make it a desirable place to live or do business. All new construction must meet all applicable Zoning Ordinance requirements.

***Guideline 29. New Construction***

- a. New buildings should be compatible with adjacent structures in terms of massing, proportion, size, and scale.
- b. New buildings should be placed on existing vacant lots whenever possible and should match the setback of surrounding structures.
- c. Parking lots or parking structures should be placed at the rear of the lot whenever possible. Ideally, access to them should be from a side street to lessen the number of curb cuts along main streets.
- d. New buildings should be oriented to face the street rather than turned inward, skewed or oriented at angles to the existing street grid.
- e. Blank or windowless walls on the front façade or street-side are not appropriate.





*Figure 65. New construction at 115 Dorchester Avenue.*



*Figure 66. New construction at 114 Dorchester Avenue.*

***Guideline 30. New Garage or Outbuilding Construction***

- a. The new garage shall be compatible with the primary building in terms of scale, massing, and style.
- b. Use appropriate carriage style doors and hardware.
- c. Avoid vinyl applied detailing on garage doors.
- d. Pre-fabricated, non-permanent sheds are permitted in the rear of the property. They should be small in scale and congruous with the style of the primary building including colors and materials.

***Guideline 31. Windows on New Construction***

- a. On new buildings, window types, proportions, and alignment typical of the type of building you are constructing and sensitive to the historic district are recommended.
- b. Similar window spacing patterns should be used on new construction as are used on historic buildings of the same type in the same neighborhood.
- c. Historic window mullions should be simulated or mirror true divided light that coordinates with those in the historic building. Removable, snap-in, or “between the glass” muntins should be avoided.
- d. The ratio of windows to wall on the primary street elevations for new construction should be similar to historic structures.

***Guideline 32. Doors on New Construction***

- a. Doors on new construction should be complementary to the style, and scale of the design of the building and complementary to similar buildings throughout the district.

***Guideline 33. Roofing Material on New Construction***

- a. Roofing materials on new construction should be consistent with the prevalent roofing material on surrounding buildings or extant buildings on the property.
- b. Generally, metal standing seam roofs should have a maximum seam height of 1” with a panel width not exceeding 16”. Stiffer ribs in the flat portion of the roof panel should be avoided.

***Guideline 34. Roof Shape and Slope on New Construction***

- a. On new buildings, use roof shapes similar to those found historically in the District. Flat roofs should not extend beyond the face of the building, with the exception of cornices.
- b. Roof shapes on new construction should be consistent with the architectural style of the main building.
  - i. Look at the roof shapes of other structures (porches, small wings) that were historically attached to buildings of your type and style. For example, gable-roofed buildings generally had additions with gable or shed roofs.

***Guideline 35. Chimneys on New Construction***

- a. New chimneys on new construction should be consistent with the height, massing, and proportions of chimneys found on buildings of similar style.
- b. Wood-framed boxed chimneys are discouraged.

#### *Guideline 36. Porches on New Construction*

- a. On a new building, porches visible from the street should maintain the typical orientation and dimensions of extant porches found on buildings of similar style.

### **5.11 UNIVERSAL GUIDELINES FOR RELOCATION**

Relocation - whether moving a house from one location to another within a historic district, moving a house from outside a historic district into a historic district, or moving a house from within a historic district to outside the district - shall only be considered when there are no other reasonable alternatives to preserving a historic building. Relocation methods include:

- moving the entire structure to a new setting
- moving the structure in parts to a new setting
- disassembling and moving materials from the structure and rebuilding on a new setting

Regardless of how it is moved, relocating a historic building compromises the building's historic setting and unavoidably impacts original historic material. The goal with this section is to minimize impacts on the historic building to be relocated and the impacts to the properties surrounding the proposed relocation site.

#### *Guideline 37. Guidelines for Relocation of Historic Properties*

- a. Document the existing historic building setting and site conditions prior to the relocation of any building through photographs and other written or graphic means such as site plans.
  - i. Minimize damage to the historic building during and after the move by assessing its structural condition prior to the move,
  - ii. taking all necessary precautions to prevent damage during the move,
  - iii. working with contractors experienced in moving historic buildings, and
  - iv. securing and protecting the building from weather damage and vandalism.
- b. The orientation of the relocated building must be compatible with the orientation of the buildings adjacent to the proposed relocation site. Consideration should also be given to maintaining the original compass orientation of the relocated building if possible.

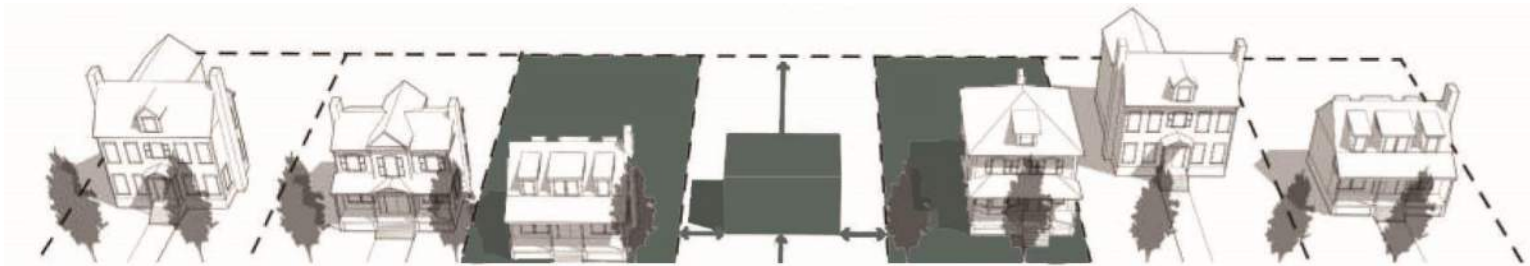


Figure 67. Orientation and setback of a relocated building should be in keeping with the surrounding buildings.

- c. The relocated building should maintain the same height above grade that it had in its original location unless required by FEMA to meet flood elevation



requirements. This is to discourage elevating the property significantly above its original height for the purpose of getting more space for parking or to create additional enclosed space.

- d. The proposed relocation site must be landscaped to make the structure appear original to the lot and harmonious with its neighboring properties. Street trees shall be planted as needed to provide continuity with the neighborhood.
- e. The significant features of the original site and the proposed relocation site shall be protected during relocation.
- f. The historic building shall be relocated as a single unit, when practical. Otherwise, partial disassembly is permissible. Complete disassembly is strongly discouraged as it often results in a substantial loss of original building material and detail.
- g. All character-defining features of the relocated building shall be retained (i.e. the exterior end chimney shall be relocated/reconstructed with the historic building).
- h. The historic structure shall be protected from weather damage and vandalism during the relocation process.

## **5.12 UNIVERSAL GUIDELINES FOR DEMOLITION**

Historic buildings throughout the Summerville Historic Districts contribute to the overall historical and physical significance of the district; the loss of any one of these historic buildings could have a negative impact on the integrity of the district as a whole. As such, demolition is strongly discouraged for any historic building within the historic district. Demolition results in a loss of architectural and historical integrity and can dramatically change the character of a block or historic district. Demolition is generally discouraged; however, it may be approved in certain situations.

### ***Guideline 38. Guidelines for Demolition of Historic Properties***

- a. Establish a permanent record of the property prior to demolition. The level of documentation and the person responsible for producing the documentation will be determined by the Summerville BAR.
- b. Identify salvageable building materials and potential buyers or recipients of salvaged material before demolition.
- c. Protect historic site features, including mature trees and potential archaeological resources.
- d. Ensure the safety of the adjacent properties and historic resources.
- e. The site must be cleared of debris, reseeded, and properly maintained until it is reused. If the site is to remain vacant for over one year, it must be improved to reflect an appearance consistent with other open space areas in the district.

### ***Guideline 39. Demolition by Neglect***

Demolition by neglect is defined as the willful neglect in the maintenance and repair of a building or structure that does not result from a property owner's financial inability to maintain and repair the property. Property owners are expected to maintain their property in good condition and in compliance with Health and Safety codes. Willful neglect of a property in order to necessitate demolition of a property whose demolition would otherwise not be approved will be considered a violation of the Historic Preservation Ordinance.

## 5.13 UNIVERSAL GUIDELINES FOR UTILITIES AND ENERGY EFFICIENCY

The BAR encourages property owners to actively reduce energy use and to generate renewable energy where possible, but property owners should do so without compromising the integrity of their historic building or the historic district. Take a holistic planning approach which considers the entire building, its existing systems, and its site and environmental considerations as well as the potential impact to historic materials and features or the Preservation District as a whole.

### *Guideline 40. Guidelines for Energy Efficiency in Historic Properties*

- a. Before committing to a system which requires the installation of new equipment onto the exterior of your historic building, the BAR requests that a property owner obtain an energy audit from a certified energy efficiency contractor. This will inform the property owner where a building is losing energy and provide a prioritized list of recommended retrofits.
- b. Install weatherization strategies in a way that does not alter or damage significant materials and their finishes.
- c. Install additional insulation in an attic, basement, or crawl space as a simple method to make a significant difference in a building's energy efficiency. Provide sufficient ventilation to prevent moisture build-up in the wall cavity.
- d. Use operable systems such as storm windows, insulated coverings, curtains, and awnings to enhance performance of historic windows.
- e. Locate and install any energy-generating technology where it will not damage, obscure or cause the removal of significant features or materials and can be easily removed without damaging the historic character

### *Guideline 41. Utilities*

- a. Place electric, telephone, and cable services underground whenever possible.
- b. HVAC equipment, utility meters, utility boxes, wires, piping, and conduits should be installed in the least visible and unobtrusive locations. If possible, any utility housing should be painted to match the exterior surface to which it is applied.
- c. Where underground placement is not possible, utilize the rear or a non-visible side of the property when possible.
- d. Exterior conduit and housing should be located inconspicuously, and
- e. Central air-conditioning units should be located at a side or rear elevation and screened with fences and landscaping.
- f. Window air conditioning units should be installed on a non-visible elevation whenever possible. Through-the-wall installations are discouraged (because they damage historic fabric and disturb the overall façade configuration) but may be allowed on a non-visible elevation.
- g. If mechanical equipment must be located such that it is visible from the street, proper screening materials such as shrubbery or fencing material should be utilized.

Resource: National Park Service Preservation Brief #24, Heating, Ventilation and Cooling Historic Buildings- Problems and Recommended Approaches <https://www.nps.gov/tps/how-to-preserve/briefs/24-heat-vent-cool.htm>

### *Guideline 42. Cellular and Satellite Equipment*

- a. Cellular and satellite equipment should be installed in the least visually obtrusive location possible.

- b. Equipment should be installed in a manner which will minimize damage to historic building materials (ex: through a mortar joint rather than through a masonry unit).
- c. Consider painting the equipment a color that blends with the building's primary color.
- d. When installing ground-based satellite equipment, consider using vegetation or other materials to screen the equipment.
- e. Except when Small Cell infrastructure is attached to a wood pole, poles and all equipment must be the same color and finish as surrounding streetlight poles or 3rd party poles.
- f. Small cell equipment shall not be allowed to collocate on decorative streetlight poles or poles that have decorative luminaires that are owned by the Town of Summerville.

#### *Guideline 43. Solar Panels*

- a. Solar panels should be installed so they are not visible from the street.
- b. Panels should not be installed in a vertical position where their appearance is most noticeable, but rather on horizontal or sloped surfaces.
- c. When placed on the roof, the solar panels shall not affect the roof façade elevation or roofline.
- d. Solar panels shall be low profile and exposed hardware, frames and piping shall have a matte finish and be of a color similar to the roofing material color.
- e. Consider solar shingles, a shingle that looks and functions like common roofing materials; however, it absorbs sunlight as a source of energy for generating electricity. Solar shingles facing the street will need to be approved through the COA process.
- f. If equipment must be located such that it is visible from the street, proper screening materials such as shrubbery or fencing material should be utilized.

## **5.14 GUIDELINES FOR RESIDENTIAL PROPERTIES**

Please see General Guidelines at the beginning of this chapter, for additional guidance.

### **WINDOWS**

Windows are one of the most important architectural elements of the building façade. The decorative elements of windows, such as the sash, muntins, and sill, as well as the wood or masonry materials that surround them, are designed to complement the exterior detailing of the building. When properly maintained, historic wood windows can have a serviceable life of 150 years+, however in cases where neglect or other factors have necessitated their replacement, many suitable replacement options exist. While replacement in-kind is generally preferred, new wood windows are often not of the same quality as historic wood windows due to the unavailability of old-growth lumber.

Vinyl windows are generally not manufactured in historic proportions and may not be appropriate replacement windows for contributing historic properties. Wood, aluminum, aluminum-clad wood, and fiberglass are potentially appropriate replacement materials and may be approved if the appearance is complementary to the existing historic windows and architectural style. For additional information on substitute materials, see Appendix B.



Weather-stripping and caulking can be used to improve the thermal and acoustic performance of an existing window.

Some window companies have specific solutions for replacing historic windows. The below links can be helpful when planning your project.

- Anderson - <https://www.andersenwindows.com/ideas-and-inspiration/home-style-library/>
- Marvin - <https://www.marvin.com/historic>
- Weather Shield - <https://www.weathershield.com/Products/Historic-Windows>

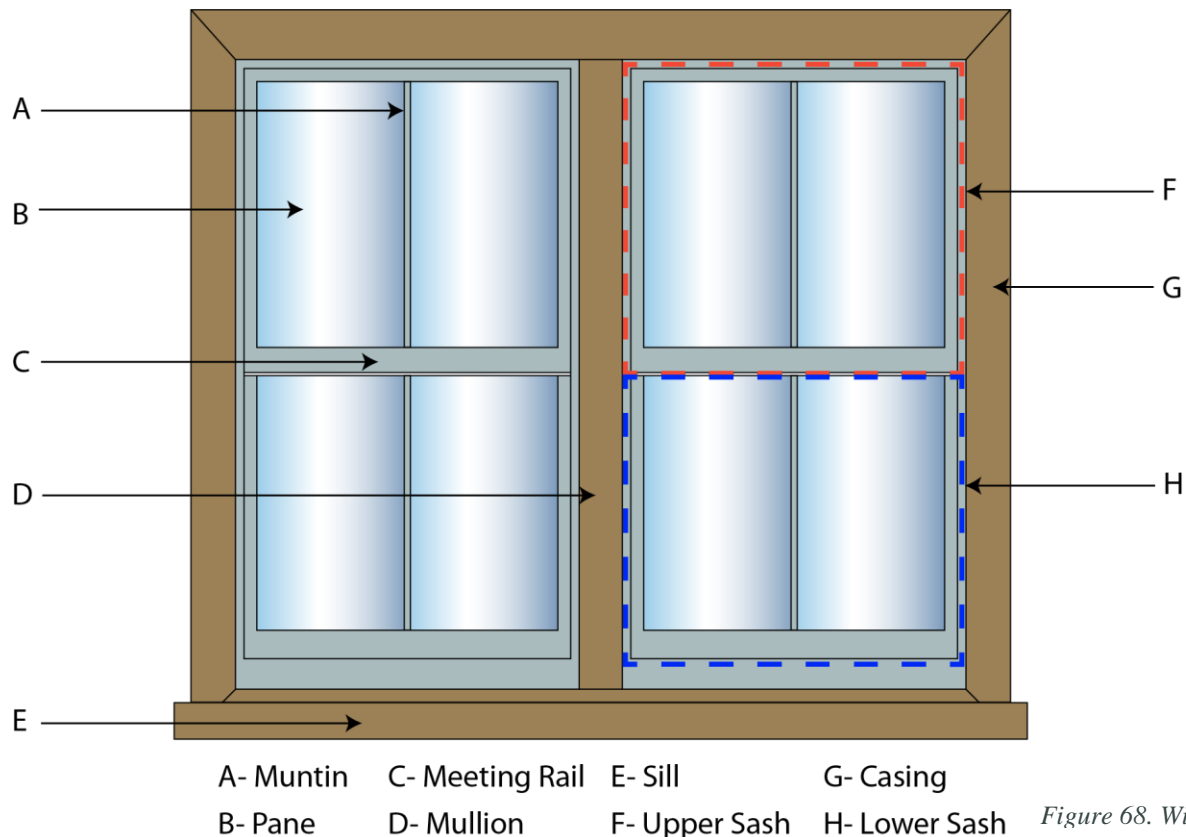


Figure 68. Window elements.

**Guideline 44. Retain Historic Windows**

- Maintain or restore the historic shape, size, alignment, pattern, and details of existing historic windows.
- Do not infill window openings or cover existing historic windows visible from the street.
- Consider reopening windows that are presently blocked.
- Retain the historic hardware components, including locks and shutter hinges where possible.
- For guidelines on storefront windows, see [Guideline 69](#).

National Park Service  
Preservation Brief #9, The  
Repair of Historic Wooden  
Windows  
<https://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm>



*Figure 69. Historic windows in the Summerville Historic*



*Figure 70. Historic windows in the Summerville Historic District.*



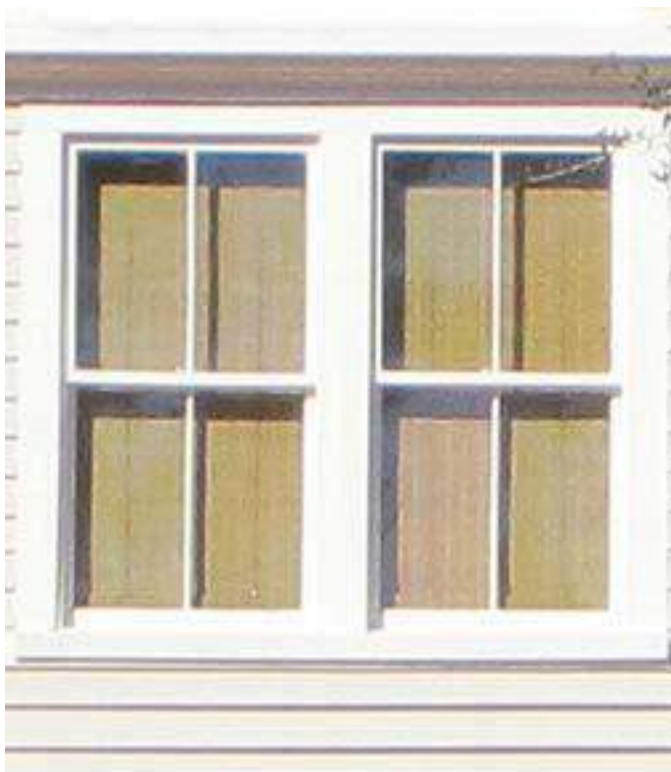
*Figure 71. Historic windows in the Summerville Historic*



*Figure 72. Historic windows in the Summerville Historic*



*Figure 73. An example of a one-over-one historic window.*



*Figure 74. An example of a two-over-two historic window.*



*Figure 75. An example of a six-over-six historic window.*



*Figure 76. An example of a nine-over-nine historic window.*

**Guideline 45. Replacement Windows**

- a. Where window replacement is necessary, the new window should match the historic window in location, size, type, glazing pattern, profile, and color. The



number of window panes, the approximate muntin and mullion profile, and the color of the replacement window should also match the historic window.

- b. Maintain the historic window opening size and surrounding trim.
- c. Do not increase or decrease the historic opening to accommodate smaller or larger windows.
- d. Do not remove or cover surrounding trim, including wood or masonry details.
- e. Retain the window type indigenous to the historic style of the building. For example, do not replace a historic double-hung window with a new casement window.
- f. Tinted glass is not permitted.
- g. Removable, snap-in, or “between the glass” muntins are not historically appropriate on primary buildings. Use on secondary buildings, such as sheds or garages is acceptable.



*Figure 77. Replacement windows which maintain the historic window opening and surrounding trim.*

#### ***Guideline 46. New Window Openings and Infill***

Altering window openings in historic facades alters the building’s historic appearance significantly, and is typically not appropriate, but may be considered in some situations.

- a. Avoid placing new openings on the front facade.
- b. If new openings are required for additional light, consider placing them on the rear or side elevations of the building or installing a skylight on a non-visible roof slope (see [Guideline 34](#) for additional information).
- c. Avoid infilling existing window openings on the front facade.
- d. Where recent changes have altered historic window openings, restoration of the historic configuration and materials is encouraged.

#### *Guideline 47. Storm Windows*

- a. Storm window frames may be made of wood, vinyl or plastic; however unfinished aluminum should not be used.
- b. Paint them to match the color of the existing window trim or sash and muntin. This helps them to blend with the historic details of the window.
- c. Custom shape storm windows should be used for specialized window shapes.
- d. Avoid excess ornamentation that would not have been typical of the period or style in which your building was constructed.
- e. The choice to use interior storm windows for their “invisible” appearance from the outside should be weighed carefully against the possibility of condensation to form between the interior window and the historic window, thereby causing the historic window to potentially deteriorate.

#### *Guideline 48. Shutters*

- a. Shutters must be appropriate to the size and scale of the window opening. They should be large enough to cover the entire window when closed but should not cover any part of the surrounding wall. If they are not operable, they should appear as they are and have the appropriate hardware.
- b. Shutters and appropriate operable hardware, i.e., shutter dogs, must be of a style appropriate to the architectural details of the building to which they are applied.
- c. Vinyl shutters are not allowed on contributing buildings within the historic district.

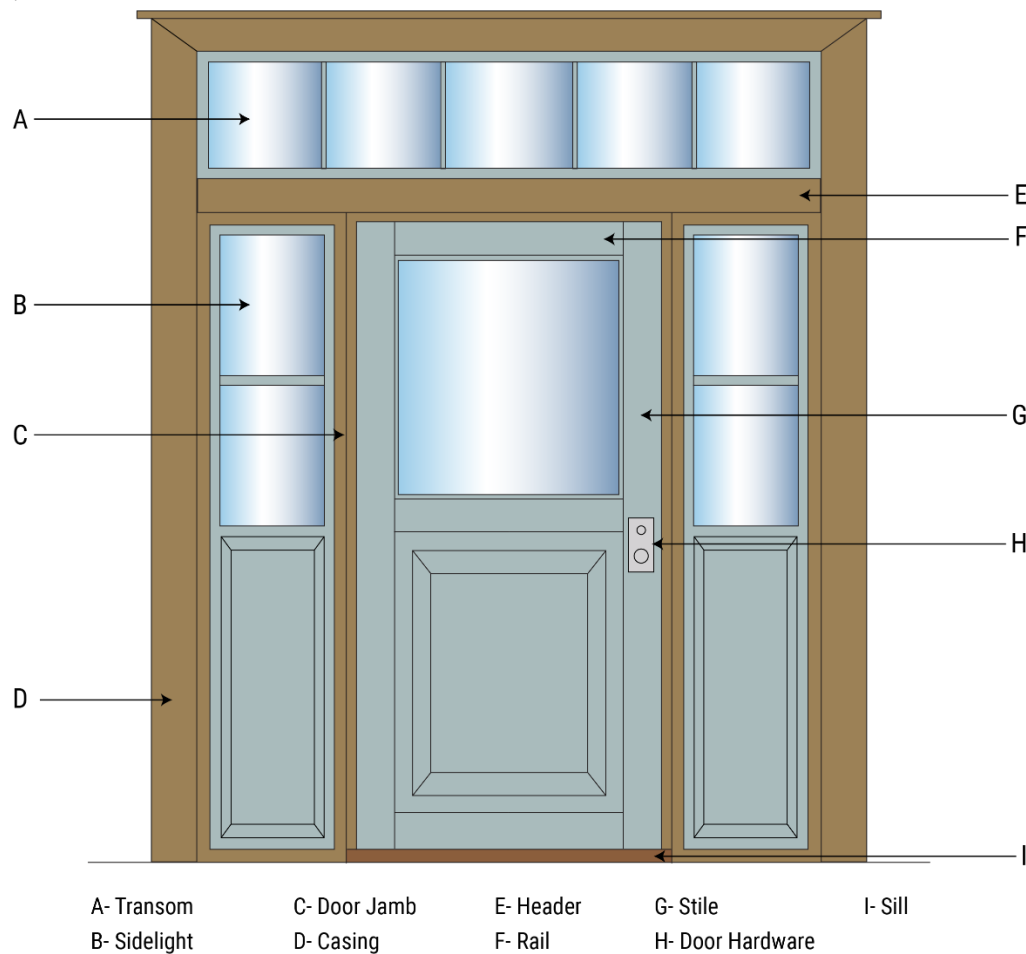


*Figure 78. Functional shutters that will cover the entire window when shut.*

### **DOORS**

Certain styles of buildings have distinct types of doors. On many historic buildings doors stylistically complement the exterior detailing of the building. The original door with its frame and trim should be preserved.

If a replacement door is necessary, the new door should match the original as closely as possible in material, size, and style. This includes any panels and windows that were present in the original door. Most contemporary door designs are not appropriate for homes built in the 19th and early 20th centuries. For additional information on substitute materials, see [Appendix B](#). If a screen door is desired, it should match as closely as possible the style of the dwelling. If it is not possible to obtain a stylistically appropriate door, a simple design should be used. If a storm door is desired, it should be of a simple design with a large glass pane that reveals as much of the door behind it as possible.



*Figure 79. Door elements.*

**Guideline 49. Retain Historic Doors**

- a. Maintain and repair historic doors and historic door hardware.
- b. Match new or replacement hardware to the original finish, type, and style.
- c. Avoid adding surface applied kick plates on doors that historically would not have had kickplates.
- d. Avoid closers, padlocks, deadbolts, locksets, security hardware, and other elements that are not compatible with the original hardware.





*Figure 80. Examples of Historic doors in the Summerville Historic*



*Figure 81. Example of Historic door in the Summerville Historic District.*



*Figure 82. Example of Historic door in the Summerville Historic District.*

#### ***Guideline 50. Transoms and Sidelights***

A transom is a window or series of windows located above a door or display window, while sidelights vertically flank doorways. Both should be preserved along with their character-defining elements that include trim work.

- a. Preserve and maintain existing historic transoms and sidelights and trim.
- b. Where the condition necessitates replacement, the new transom and/or sidelights should match the original character-defining features of the arrangement including shape, proportion, scale, trim, and glass type.
- c. Avoid filling, blocking, or otherwise removing or obscuring the transom and/or sidelights.



*Figure 83. Transom and Sidelights in the Summerville Historic District.*



*Figure 84. Transom and Sidelights in the Summerville Historic District.*

***Guideline 51. New Door Openings***

- a. New openings in historic walls are generally discouraged.
- b. Where new door openings are necessary, placement on a non-visible façade is encouraged.
- c. Where a new door opening is required on the main elevation, they should be integrated with the overall fenestration pattern to complement the building.
- d. Where recent changes have altered historic door openings, restoration of the historic placement and material is encouraged.

***Guideline 52. Storm or Screen Doors***

- a. Select a storm or screen door style typical of the period or style in which your building was constructed. Avoid a door that completely lacks detail as well as excess ornamentation that would not have been typical of the historic character.
- b. Use wooden or baked enamel metal storm or screen doors.
- c. Paint or stain the door them to match the color of the existing door sash or trim.



*Figure 85. A historically appropriate screen door.*

## **ROOFING, DORMERS, CHIMNEYS AND ASSOCIATED FEATURES**

The roof is one of the prominent defining features of historic buildings. Historic roof shapes and elements such as chimneys, gables, dormers, and steeples are important character-defining features.

A roof's original shape and pitch should be retained. The construction of new dormers should be carefully considered so as to not compromise the original design of the house. If a dormer is added, its size, design, and placement should be in scale with the overall size of the building, its siding and roofing materials should match those on the rest of the house, and its window should be consistent with the existing windows on the house in style, orientation, and material. Other alterations, such as roof decks, vents, skylights, and mechanical and electrical equipment should be installed so that they are not visible from the public right-of-way and do not damage historic fabric.

Roof systems are selected and assembled to resist the environmental forces of nature such as rain, snow, wind, solar radiation, and gravity loads. Roof gutters and downspouts constitute a system where water is collected, transported and removed from the building. Neglect of or damage to any one of the roof components can keep this water-removal system from working properly and cause serious damage to the walls, ceiling, foundations, and floors of the building.

Roof drainage is one of the most important elements of the roof system. Gutters and downspouts should be examined annually. Remove all rotted wood or rusted metal gutters and replace. Aluminum with a baked-on color finish does not rust as quickly as galvanized materials and requires less frequent painting.

Gutters and downspouts should be regularly cleaned and kept in good condition. Downspouts should be inconspicuously located on the exterior of the house and be compatible in color with that of the exterior of the building.

### ***Guideline 53. Roofing Material***

- a. Retain and repair the historic roof materials where feasible, repairs can include replacing panels or sealing pinholes including elastomeric/silicone material.
- b. High-quality silicone type roof coatings are encouraged in lieu of replacing original standing seam roofs; this is especially the case on a terne roof.
- c. Where replacement is necessary, match the historic materials as closely as possible in terms of material, size, color, and pattern.
- d. Requests for substitute roofing materials will be reviewed on a case-by-case basis.
- e. When replacing asphalt shingles, heavyweight architectural shingles are preferred.
- f. Standing seam roofs should have a maximum seam height of 1". The panels should not exceed 16" in width nor contain stiffer ribs or lines in the flat portion of the panel. Avoid striations in the panels.
- g. Roofing materials on additions should match or mimic the material on the main body of the historic building.
- h. Repair of isolated sections of a roof must match the existing in material composition, style, size, and color.
- i. Roofing material on additions or secondary structures to historic buildings should be similar to or compatible with the material used on the primary historic building.

Resource: National Park Service Preservation Brief #4, Roofing for Historic Buildings  
<https://www.nps.gov/tps/how-to-preserve/briefs/4-roofing.htm>



**Best Choice:**

Repair or coat (with elastomeric coating) an existing metal roof.

**Good Alternative:**

Replace a metal roof with a new metal roof which mimics the texture and pattern of the historic metal roof.

**Not Appropriate:**

Replacing a metal roof with new asphalt shingles.

***Guideline 54. Roof Shape and Slope***

- a. Preserve the historic shape and slope of the roof.
- b. Roof shapes on secondary structures should be consistent with the architectural style of the main building.
  - i. Look at the roof shapes of other structures (porches, small wings) that were historically attached to buildings of your type and style. For example, gable-roofed buildings generally had additions with gable or shed roofs.
  - ii. Roof slope should be roughly consistent with that of the primary structure.

***Guideline 55. Dormers***

- a. Maintain the size and shape of historic dormers, including historic details such as windows, trim, eaves, roof material, and siding.
- b. The addition of new dormers should be avoided but may be considered on a case by case basis. New dormers should complement the overall massing and style of the building.
- c. Dormers on additions must be consistent with existing historic dormers on the main body of the historic building. They should match in form, size, shape, and materials wherever possible.



*Figure 86. Example of dormers in the Summerville Historic*



*Figure 87. Example of dormers in the Summerville Historic*



*Figure 88. Example of dormers in the Summerville Historic*

***Guideline 56. Skylights***

- a. New skylights should not be visible from the public right of way.
- b. Flat-sloped skylights are recommended. Bubble or domed skylights are not historically appropriate.
- c. Skylights should protrude no more than 6-8 inches above the surface of the roof.
- d. Products like solar tubes may be explored on a case by case basis.

***Guideline 57. Gutters and Downspouts***

- a. Replace damaged gutters and downspouts in-kind wherever possible. The system should be similar to the historic system. Replacement materials may be permitted; however, the size and profile of the replacement should match the historic feature as closely as possible.
- b. New gutters and downspouts should match the existing historic drainage features found elsewhere on the building. New gutters and downspouts must not obscure important architectural details, such as cornice lines.
- c. The color of the gutters and downspouts should match the trim of the building unless there is historic precedent for an exception (refer to [Guideline 15](#) on Determining a Color Scheme).
- d. Gutters and downspouts are part of a good drainage system; install them so that they convey water away from the roof and foundation.

- e. Half-round gutters are preferred.
- f. Downspouts should also always run vertically; orienting downspouts diagonally across roof planes and walls is strongly discouraged.

*Guideline 58. Chimneys and Vents*

- a. Maintain existing chimneys, even if they are no longer used as functioning chimneys. When repairs are necessary, match the existing materials, colors, shape, brick pattern, and details as closely as possible.
- b. If a replacement chimney is necessary, the new one should be a reproduction of the historic one, based on photographs or a comparison to buildings of the same style and type. If a chimney must be removed, the original exterior portion should be retained in place. In limited cases, a false replica could be put back in place to maintain the original appearance. BAR approval is required for this option.
- c. Avoid changing the height, massing, or scale of existing chimneys.
- d. New vents should be placed in a location which is not visible from the public right of way.



*Figure 89. Example of a Chimney in the Summerville*



*Figure 90. Example of a chimney in the Summerville*



## **PORCHES, PORTICOES, AND BALCONIES**

### ***Guideline 59. Restore Historic Porch Features***

- a. Maintain the historic porch or stoop on your building, where feasible. Keep wooden surfaces painted and keep up with general maintenance.
- b. If repair or restoration is necessary, keep as much of the historic materials, proportion, and ornament as possible. Maintain the porch's design and proportion to the greatest extent possible.
- c. Replace missing posts and railings where necessary to match size, shape, profile, proportion, and spacing to the historic feature.
- d. Use wood for porch details and structural parts, including steps and foundations, unless it can be documented that other materials were historically used on the house or used at an early date.
- e. Synthetic material may be allowable on a case-by-case basis if the new material, size, scale, and overall appearance matches the historic feature.

Resource: National Park Service Preservation Brief #45 Preserving Historic Wood Porches  
<https://www.nps.gov/tps/how-to-preserve/briefs/45-wooden-porches.htm>



*Figure 91. Example of a porch at 609 W. Richardson Avenue.*



*Figure 92. Example of a porch at 116 Marion Avenue.*



*Figure 93. Example of a porch at 624 W. Richardson Avenue.*



*Figure 94. Example of a porch at 100 Marion Avenue.*



#### ***Guideline 60. Replacement Porches***

- a. If porch replacement is necessary in whole or in part, reconstruct it to match the historic porch in size, scale, and overall design. Where possible, detail and ornamentation should be replicated.
- b. Use the same or similar materials wherever feasible.
- c. Avoid applying decorative elements that are not appropriate to the style of the dwelling. Whenever possible, choose accurate details based on historic photographs or similar properties of the same period and style.

#### ***Guideline 61. Porch Additions and Modifications***

Enclosing or altering historic porches is generally discouraged; however, it may be appropriate if conducted in a manner that does not damage the porch's historic features.

- a. When enclosing or adding screens to a historic porch, design the enclosure or screen detail to be recessed from the supporting posts and railings, so that the historic form of the porch is maintained and visible.
- b. Additions to historic porches are generally not appropriate but may be considered in special cases, including handicap accessibility concerns (see [Guideline 6](#) Safety Codes and Accessibility for more guidance on accessibility).

#### ***Guideline 62. New Porches***

- a. A new front or side porch may be added if the house belongs to a building type that typically featured a porch, and where they exist elsewhere in the district on similar buildings. The new porch should be compatible with the style of the historic building
- b. Do not obscure the historic building entry when locating a new front or side porch. An open porch maintains the historic building entry, but an enclosed front porch would violate this guideline.

### **SECURITY SYSTEMS**

#### ***Guideline 63. Security Systems***

- a. To the extent possible, security measures other than labels providing notice that such systems are in place should not be visible from the streets.
- b. Bars and gates on windows and doors must be approved by the BAR.

### **SIGNAGE & AWNINGS**

#### ***Guideline 64. Awnings***

- a. Awnings are not typically appropriate additions to the front of residential buildings in the Summerville Historic district but may be considered on a case by case basis.
- b. Awnings may be appropriate on a rear elevation in some situations. When allowed, awnings must be installed to minimize damage to historic building materials (for example, through a mortar joint rather than through a masonry unit).



### ***Guideline 65. Signs for Residential Buildings***

- a. Signs for businesses located in converted residential properties should not overwhelm the facade. The building should still appear residential in form and character.
- b. Plaque style signs generally may be mounted on the facade at the entryway but should be installed to minimize damage to existing historic features. Signs may not cover historic details such as trim and moldings.



*Figure 95. Signage on a converted dwelling.*

## **LIGHTING**

### ***Guideline 66. Building Lighting***

- a. Repair rather than replace damaged historic light fixtures when possible.
- b. Install lighting fixtures that are appropriate to the location and style of your property and surrounding neighborhood.
- c. Lighting fixtures proposed for masonry buildings should be attached to the mortar, not to the masonry unit itself.
- d. Lighting fixtures should not provide intense, obtrusive lighting regardless of whether it is for residential or commercial properties.
- e. Hanging porch lights and ceiling fans are prominent in the area and encouraged.

## **5.15 GUIDELINES FOR COMMERCIAL PROPERTIES**

The following guidelines are specific to commercial properties and apply to all such buildings within the Summerville Historic District. Please see General Guidelines at the beginning of this chapter, for additional guidance. Businesses located in residential buildings should refer to residential guidelines as well.

## **COMMERCIAL FACADES**

### ***Guideline 67. Façade Configuration***

- a. Maintain the historic compositional principles of historic commercial buildings.
- b. For two- and three-part block configurations, maintain the division of the upper and lower stories.
- c. Where historic features are missing, consider restoring the façade to a composition appropriate to the historic design of the building.
- d. New commercial buildings should follow the same compositional layout of surrounding buildings in order to maintain the scale and pattern of the Historic District.
- e. Maintain the historic layout of commercial storefronts.
- f. Maintain the window and door pattern of the storefront. Historic entrances were typically flanked by glass display windows.
- g. Improve access to upper floors in a manner sensitive to the configuration of the historic storefront. A second set of stairs to access the upper stories is often required to comply with current fire codes.

Resource: National Park Service Preservation Brief #11, Rehabilitating Historic Storefronts  
<https://www.nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm>



*Figure 96. Historic façade configuration with division of the upper and lower stories.*

**Best Choice:**

Maintain the existing historic façade configuration, including fenestration and ornamentation.

Restore the historic configuration of altered commercial properties based on physical or documentary evidence.

**Good Alternative:**

Alter the layout of historic storefronts to accommodate changing needs while maintaining as much of the original fabric and configuration as possible.

Alter the existing façade configuration in the least invasive manner possible. Provide additional access points in a location that will not disrupt the rhythm of the historic façade.

**Not Appropriate:**

Wholesale reconfiguration of a building's façade to create a different appearance.

Infilling existing window openings.

Creating new window openings which are not complementary to the historic character of the building.

***Guideline 68. Commercial Building Ornamentation***

- a. Maintain and restore character-defining features of your commercial building. Character defining features include historic storefronts, transoms, signboards, bulkheads, windows, cornices, and other architectural details.
- b. Do not add arbitrary or conjectural ornamentation to the building. Replacement of missing historic features should be supported by documentary evidence to avoid creating a false historic appearance.
- c. Maintain the original ornamental cap or cornice of the building. If replacement is required, in-kind replacement matching the historic element in design, scale, color, and material is recommended. Replacement materials, such as

fiberglass, may be approved if the element's profile can be satisfactorily matched.



*Figure 97. Historic ornamentation.*

**Best Choice:**

Maintain, repair, or restore the existing historic cornice.

**Good Alternative:**

Reproduce a new cornice in fiberglass, matching the details of the historic cornice.

**Not Appropriate:**

Removing the cornice and stuccoing over the location.

## **WINDOWS**

For additional information on substitute materials, see [Appendix B](#).

### ***Guideline 69. Storefront Windows***

- a. Preserve or restore the historic size and configuration of glass display windows where possible.
- b. Where window replacement is necessary, the new window should match the historic window in size, type, glazing pattern, and profile. The number of windowpanes and the approximate muntin and mullion profile should match the historic window.
- c. Storefront windows should retain their historic material and be consistent with the prominent styles and eras of the building.
- d. While wood was often the traditional framing material of choice for storefronts, some 19th-century buildings employed cast-iron members. These should be restored where feasible; otherwise an appropriate substitute that shares the look and scale of the historic framing member may be considered.
- e. Replacing glass windows with an opaque surface detracts from the authenticity of the historic storefront and deters potential customers from entering the building.
- f. Retain the panel that is located below the display window. Where replacement is necessary, use wood, stone or painted metal and coordinate the color with the historic color scheme or that of other storefront elements.
- g. Retain or restore storefront transom windows and the mullion divisions of the historic transom.
- h. Use glass in the transom where possible.



- i. In some cases, air conditioner units have been placed in one of the transom panels, usually just over the entry. These units are a visual deterrent and should be relocated to the rear or replaced by a rooftop system, where feasible in full building rehabilitation.



Figure 98. Historic storefront window configuration.

#### ***Guideline 70. Replacement Windows for Commercial Properties***

- a. Where window replacement is necessary, the new window should match the historic window in size, type, glazing pattern, and profile. The number of windowpanes and the approximate muntin and mullion profile should match the historic window.
- b. Removable, snap-in, or “between the glass” muntins are not historically appropriate and should be avoided.
- c. Vinyl windows are generally not manufactured in historic proportions and are not appropriate replacement windows for historic properties. Aluminum, aluminum-clad wood, and fiberglass are appropriate replacement materials and may be approved if the appearance is complementary to the existing historic windows and architectural style.
- d. Maintain the historic window opening size and surrounding trim. Do not alter the size of the historic window opening to accommodate larger or smaller windows. Do not remove or cover surrounding trim, including wood and masonry details.
- e. Maintain the window type. For example, it is not recommended to replace operable windows such as double-hung windows with fixed windows but will be reviewed on a case by case basis.

#### ***Guideline 71. Upper-Story Windows***

- a. Maintain or restore the historic shape, size, alignment, and details of upper-story windows.

- b. Infill or screening of upper-story windows on the façade that are visible from the public right-of-way with temporary materials is discouraged.
- c. Infill, screening, or otherwise blocking off upper-story windows on the façade that are visible from the public right-of-way with permanent materials is strongly discouraged.
- d. Historic windows that are visible from the public right-of-way should not be covered or reconfigured to account for lowered interior ceiling heights or reconfigured interior plans.
- e. Consider reopening windows that have been previously infilled.



*Figure 99. Historic upper-story window configuration.*

## **DOORS**

For additional information on substitute materials, see Appendix B.

### ***Guideline 72. Storefront Entrances***

- a. Maintain recessed entries where they exist.
- b. Preserve decorative entries where they exist, such as those with porticos angled into corners.
- c. If the historically recessed entries have been closed up, consider reopening them.

### ***Guideline 73. Replacing Commercial Doors***

- a. Where replacement is necessary, the new door should match the historic door in placement, size, type, and configuration wherever possible.
- b. When restoring missing historic doors, it is encouraged to use pictorial evidence to produce the replacements. A salvaged replacement in the same style that fits the opening or a new door in a complementary style are also appropriate choices.
- c. Where code compliance requires a specific, non-historic door configuration, err on the side of simplicity.
- d. Maintain the historic door opening size and surrounding trim, including sidelights and transoms. Do not alter the size of the opening to fit a smaller or larger door, unless required by code.

## **ROOFING AND CHIMNEYS**

For additional information on substitute materials, see Appendix B.

### ***Guideline 74. Roof Shape and Slope***

- a. Preserve the historic shape and slope of the roof.
- b. Roof shapes on additions should be consistent with the architectural style of the main building. For example, additions on buildings with flat roofs would generally have a flat roof.
- c. On new buildings, roof shapes should be consistent with those found historically throughout the district. Many buildings in the commercial section of the Historic District have low slope roofs or flat parapets with roofs that slope away from the street.
- d. Roofs need to be compatible with the existing streetscape.

Resource: National Park Service Preservation Brief #4, Roofing for Historic Buildings  
<https://www.nps.gov/tps/how-to-preserve/briefs/4-roofing.htm>

## **UTILITIES AND MECHANICAL EQUIPMENT**

### ***Guideline 75. Mechanical Equipment***

- a. Rooftop mechanical systems should be positioned so they are not to be visible from the street.
- b. HVAC units if not located on a non-visible rooftop, should be located at a side or rear elevation and screened with fences and landscaping.
- c. Avoid placing window air conditioning units in first-story windows or through-the-wall installations in storefronts. Rear window units are acceptable.
- d. If mechanical equipment must be located such that it is visible from the street, proper screening materials such as shrubbery or fencing material should be utilized.



#### *Guideline 76. Security Systems*

- a. To the extent possible, security measures other than labels providing notice that such systems are in place should not be visible from the streets.
- b. Bars and gates on windows and doors must be approved by the BAR.
- c. Video cameras must be visually unobtrusive in size and attached with respect to the historic material of the building. On masonry structures, they should be attached to the mortar, not the masonry unit itself. Seek ways to minimize attachments and visibilities by painting cords or attachments to match the building color or using roof-mounted apparatus to avoid damage to historic material.

#### **SIGNS AND AWNINGS**

Construction of signs is subject to the Town of Summerville Code of Ordinance Article VI. - Signs, §32-241 through §32-280. Each sign will be reviewed for location, total sign area, size, height letters, and message. Monument signs, when appropriate, must have a solid base which is complementary to the streetscape and the base should be masonry or stucco.

#### *Guideline 77. Preserve Historic Signs*

- a. Historic signs, such as those constructed directly into an architectural detail of the structure should be maintained and should be restored if necessary.
- b. Wordings changes on existing historic signs should be in keeping with the overall character of the sign and the structure on which it is placed.
- c. Restore or recreate historic signs where sufficient documentation exists, if the restored or recreated sign would be in compliance with Summerville's zoning ordinance.

#### *Guideline 78. Sign Placement*

On most downtown buildings, a continuous brick ledge or corbelling is used to separate the second floor and above from the entry-level storefront below. This space is ideal for sign placement, as it was often created for this purpose. In some instances, newer buildings contain areas above the highest windows for signage.

- a. Signs must not obscure or hide significant historic features or details. This includes windows, cornices, and architectural trim.
- b. Signs should be mounted to historic masonry buildings through the mortar joints, rather than through masonry units wherever possible.

#### *Guideline 79. Awnings*

- a. Awnings must not obscure or hide significant historic features or details. This includes windows, cornices, and architectural trim.
- b. Awnings should be mounted to historic masonry buildings through the mortar joints, rather than through masonry units wherever possible.
- c. All new awnings or material/color changes of existing awnings require review by the BAR.

Resource: National Park Service Preservation Brief #44 The Use of Awnings on Historic Buildings, Repair, Replacement and New Design  
<https://www.nps.gov/tps/how-to-preserve/briefs/44-awnings.htm>



*Figure 100. Awnings in Summerville's Historic District.*

## **LIGHTING**

### ***Guideline 80. Lighting***

Lighting is an important safety and security feature in any streetscape. Considerations must be made regarding the style, material, height, luminosity (brightness), and hue when upgrading or installing new lighting fixtures. Historical lighting fixtures reflect the prevalent styles at the time of their installation and complement the streetscapes or buildings upon which they are installed.

The best practice is to maintain and preserve existing historic lighting features whenever possible. When lighting features are damaged beyond repair, or original features have been removed, replacement with complementary fixtures is the best approach.

When selecting a lighting scheme, consider how the light will affect neighboring properties. When lighting fixtures are applied directly to a historic building, be sure that it is affixed in a manner that protects the historic building fabric and does not damage architectural features.

- a. Preserve and retain historic light fixtures that contribute to the character of the historic district and subject property
- b. Repair rather than replace damaged light fixtures
- c. When replacement is unavoidable, use appropriate replacement materials which mimic the original design or are appropriate to the architectural style of the building in terms of materials, color, finish, size, scale, and design



*Figure 101. Lighting in Summerville's Historic District.*

**Best Choice:**

Maintain existing historic lighting fixtures.

Install new fixtures which are compatible with the property's architectural character in a manner that limits damage to existing historic features.

**Good Alternative:**

Replace damaged fixtures with new fixtures which are compatible with the property's architectural character in the same location as the original feature.

Replace damaged fixtures with new fixtures which are compatible with the property's architectural character in a new location different from the original feature in a manner that limits damage to existing historic features.

**Not Appropriate:**

Installation of new fixtures which are inappropriate to the building or district's character.

Installation of new fixtures in a manner that causes damage to existing historic features.

Installation of neon or flashing lights.



## APPENDIX A – GLOSSARY OF TERMS

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### A

**Abutting** - Having a common border with or being separated from such common border by an alley or easement. This term implies closer proximity than the term “adjacent.”

**Accessory (or Ancillary) Building** - A subordinate building or a portion of the main building, the use of which is located on the same lot and is incidental to the dominant use of the main building or premises.

**Addition or Expansion** - An increase in floor area of a building, or a modification to the roofline of a building, such as the construction of a dormer, that increases the amount of floor space devoted to human use or occupancy.

**Alignment** - The arrangement of objects along a straight line.

**Alley** - A public right-of-way that normally affords a secondary means of access to abutting property.

**Alteration** - Any change in size, shape, character, occupancy, or use of a building or structure.

**Major Alteration** - An alteration which affects the historic, cultural, or architectural integrity, interpretability, or character of a building, structure, site, or district.

**Minor Alteration** - An alteration which does not significantly affect the historic, cultural, or architectural integrity, interpretability, or character of a building, structure, site or district. Generally, includes the kind of work that is done without the aid of a professional drafter or professional quality plans.

**American Bond** - Also known as Common Bond. The pattern of laying bricks in which several horizontal rows (usually an odd number - three, five, or seven) of stretchers are placed between every row of headers. (See “Brick Bonds”)

**Antebellum** - Dating from before the Civil War (pre-1861).

**Applied** - Placed upon. For example, a thin strip of molding may be applied to a wider plain board to give the total effect of the boards having been molded as one piece.

**Appropriate** - Typical of the historic architectural style, compatible with the character of the historic district, and consistent with local preservation criteria.

**Appurtenances** - An additional object added to a building; typically includes vents, exhausts hoods, air conditioning units, etc.

**Appurtenances and Environmental Settings** - All the space of grounds and structures thereon which surrounds a designated site or structure and to which it relates physically or visually. Appurtenances and environmental settings shall include, but are not limited to, walkways and driveways (whether paved or unpaved), trees, landscaping, pastures, croplands, waterways, open space, setbacks, parks, public spaces, and rocks.

**Architectural Shingles** - Composition asphalt roof shingles that are heavier weight and are irregularly sized and that resemble the random textured look of wood shingles.

**Architectural Style** - A category of architecture of similar buildings distinguished by similar characteristics of construction, design, materials, etc. Typical styles in Summerville include Greek Revival, Federal, Italianate, Queen Anne, and Colonial Revival.

**Architrave** - The lowest part of an entablature. An architrave is sometimes used by itself, as around a window or door. (See "Entablature")

**Art Deco** - A style of decorative design, characterized by asymmetry, geometrical forms, and (in interiors) bold colors. Popular in the first quarter of the twentieth century.

**Awning** - A fixed shelter of any material and of any length not supported by a column or posts from the ground and attached to a building.

## **B**

**Balcony** - A platform that projects from the exterior wall of a building above the ground floor, which is exposed to the open air, has direct access to the interior of the building and is not supported by posts or columns extending to the ground.

**Baluster** - A banister; the upright, often vase-shaped, support of a rail, in the railing of a staircase, balcony, or porch.

**Balustrade** - A series of balusters with a handrail.

**Bargeboard** - An ornately curved board attached to the projecting edges of a gable roof; sometimes referred to as verge boards.

**Bay Window** - A window built in a recess or bay, in a room projecting from the outer wall and usually having windows on three sides.

**Beaded Clapboard** - A wooden board similar to clapboard which has a groove cut into the board for its width near the bottom of the side. The bottom edge may be slightly rounded. (See "Clapboard")

**Belt Course** - A narrow horizontal band projecting from the exterior walls of a building, also known as a stringcourse. It is often located between the stories of a building and provides a visual break in the mass of bricks or stones, defining the interior floor levels.

**Belvedere** - A small tower or turret built on the roof of a house for the sake of the view.

**Beveled Glass** - Glass having a sloping edge across the edge of the glass.

**Blind (Exterior)** - A louvered panel of wood or metal made to close over a window. An exterior blind is usually referred to as a shutter, although technically a shutter is solid, not louvered. (See "Shutter")

**Board and Batten** - Vertical flush board which has had smaller strips of wood nailed over cracks between adjacent boards used as exterior siding.

**Boxed Cornice** - A simple, sometimes bold projection running along the top of an exterior wall formed by enclosing either the ceiling joist ends, the plate, or the roof rafter ends.

**Bracket** - A support element under eaves, shelves or other overhangs; often more decorative than functional.

**Brick Bonds** - Patterns in which bricks are laid, determined by the inter-relationship of headers and stretchers.

**Bridge** - A structure that spans over a depression or waterway; typically carries a transportation way such as a footpath, road, or railway.

**Broken Pediment** - A pediment-like triangle which is interrupted by a recessed compartment which "breaks" the top angle. (See "Pediment")

**Building** - A habitable structure with a roof and walls, such as a house, school, store, or factory.

**Bulkhead** - The section of a storefront that forms the base for the display windows.

**Bungalow** - A small low house, usually one-story, with one or several porches; best known for craftsmanship (as in the Arts and Crafts movement) and for the use of natural materials.

**Buttress** - A projecting structure of masonry or wood for supporting or giving stability to a wall or building.

## C

**Canopy** - Any structure other than an awning, made of cloth, metal, or other materials with a frame either attached to, or projecting from, a building, and carried by a frame supported by the ground or sidewalk.

**Cantilever** - A projecting beam or part of a structure supported only at one end.

**Capital** - The uppermost part of a column or pilaster. Examining the capital is usually the simplest means of determining the order of a column. (See "Column" and "Order")

**Carpenter Gothic** - Gothic Revival structures made of wood and elaborately trimmed with "gingerbread" (ornately scrolled woodwork).

**Carriage Block** - A rectangular block of stone originally placed at a street curb to facilitate stepping up into a carriage.

**Casement** - A hinged window frame that opens horizontally like a door.

**Castellated** - Having battlements or turrets, like a medieval castle.

**Certificate of Appropriateness (COA)** - An authorization, awarded by a preservation commission or local architectural review board, allowing alteration, demolition, or new construction to a historic site, provided the changes are consistent with the property's character.



**Character** - Attributes, qualities, and features that make up and distinguish a particular place or development and give such a place a sense of definition, purpose, and uniqueness.

**Character-Defining** - Those architectural materials and features of a building that define the historic nature of that building. Such elements may include the form of the building, exterior cladding, roof materials, door and window design, exterior features, exterior, and interior trim, etc.

**Chevron** - A V-shaped decoration generally used as a continuous molding.

**Clapboard** - A wooden board, often with one side thicker than the other, used for exterior siding. The term is synonymous with weatherboard.

**Classical** - Pertaining to the architecture of ancient Rome and Greece.

**Clipped Corners** - Where the corners of a projecting bay or room are truncated for ornamental or spatial effect; often the roof overhangs the missing corners.

**Close Cornice** - A cornice in which there is no projection beyond the vertical plane of the wall, and thus no soffit.

**Column** - A cylindrical vertical support in classical architecture, the column has three parts - capital, shaft, and base.

**Common Bond** - Also known as American Bond. (See "Brick Bond")

**Compatibility** - The characteristics of different uses or activities that permit them to be located near each other in harmony and without visual conflict.

**Construction** - The act or business of building a structure or part of a structure.

**Contemporary** - Existing or happening in the same time period; from the same time period.

**Contributing Building/Structure/Site** - A structure/site that retains its essential architectural integrity of design and whose architectural style is typical of or integral to a historic district. A contributing building is not necessarily "historic" (50 years old or older). A contributing building may lack individual distinction but may add to the historic district's status as a significant and distinguishable socio-cultural entity.

**Coping** - A protective cap, top, or cover of a wall or parapet, often of stone, terra cotta, concrete, metal, or wood. This may be flat, but commonly is sloping to shed water.

**Corbel** - In masonry, a projection or one of a series of projections, each stepped progressively farther forward with height.

**Corbelled** - Furnished with a bracket or block projecting from the face of a wall to bear weight, generally supporting a cornice, beam, or arch.

**Corinthian Order** - The lightest most ornate of the Greek orders of architecture characterized by its bell-shaped capital enveloped with acanthus. (See "Order")

**Corner Board** - A vertical board at the intersection of two walls. A corner board serves as a joint for the intersecting clapboard as well as concealing the ends of the clapboard. During the Greek Revival and Classical Revival periods, corner boards were frequently ornamented to resemble pilasters at every corner.

**Cornices** - Projecting ornamental molding on top of a building or wall. (See "Entablature")

**Coupled Columns** - Paired columns.

**Course** - A continuous row or layer of stones, tile, brick, shingles, etc. in a wall.

**Crenellated** - Indentions for defense or decoration, as along the top of the lower slopes of a gambrel or mansard roof

**Cupola** - A small structure built on top of a roof or building to complete a design and to provide a source of light and a means of ventilation.

## **D**

**Demolition** - An act or process that destroys or razes a structure or its appurtenances in part or in whole, or permanently impairs its structural integrity.

**Demolition by Neglect** - The act or process of neglecting the maintenance and repairs of a building, thus allowing the building to deteriorate to the point where demolition may be necessary.

**Dentils** - Small rectangular blocks in a series - like teeth - usually on a molding.

**Design Guidelines** - A set of directions that have been adopted for historic buildings to guide rehabilitation, additions, and other construction, in order to retain the building's (and the district's) original design features and ensure compatibility between the old and the new.

**Detail** - A small piece of the overall character of a building, which contributes to its architectural significance.

**Display Window** - A large area of glass within a storefront opening.

**District** - See "Zoning District."

**Door frame** - The part of a door opening to which a door is hinged. A door frame consists of two vertical members called jambs and a horizontal top member called a lintel or head.

**Door Jamb** - The vertical portion of the door frame onto which the door is attached.

**Doric Order** - A classical order most readily distinguished by its simple, unornamented capitals. (See "Order")

**Dormer** - A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set.

**Double-Hung** - A window where both sashes slide up and down by means of cords and weights.

Double-Pile House - A two-story center hall plan house, two rooms deep on either side of the hall.

## **E**

Eaves - The projecting overhang at the lower edge of a roof.

Eclectic - Exhibiting elements and characteristics of more than one historic style simultaneously.

Elevation - A flat representation of one side of a building. The front elevation is often referred to as the façade. (See “Façade”)

Elliptical - Shaped like a flattened circle.

Engaged Columns - Columns partly embedded in a wall, often referred to half-rounded columns.

Engaged Porch - A porch whose roof is continuous structurally with that of the main section of the building.

English Bond - The pattern of laying bricks in which horizontal rows of headers are alternated with horizontal rows of stretchers. (See "Brick Bond")

Entablature - In classical architecture, the part of a structure between the column capital and the roof or pediment; comprised of the architrave, frieze, and cornice.

Entry - A door, gate, or passage used to enter a building.

Erect - To build or construct, as in a structure.

Exterior Features - The architectural style, design, and general arrangement of the exterior of a historic structure, including the nature and texture of building material, and the type and style of all windows, doors, light fixtures, signs, or similar items found on or related to the exterior of a historic structure.

Eyebrow Window - A small curved window in an attic story.

## **F**

Façade - The primary elevation of a structure, typically containing the main entrance.

Fanlight - A semicircular or semielliptical window above a door.

Fascia - The flat band or board around the edge of a roof or a part of the entablature.

Fence - An artificially constructed barrier of any material, or combination of materials, erected to enclose, screen, or separate areas.

Fenestration - The arrangement of windows and doors in a wall.

Finial - A roof ornament, usually projecting from the top of a gable.

Fish-Scale Shingles - Shingles with rounded edges, which when placed in staggered rows are reminiscent of fish scales. (See “Sawtooth Shingles”).



Flashing - Sheet metal or other flexible material formed to prevent water from entering a building or structure at joints or intersections, such as where a roof intersects a wall or chimney.

Flemish Bond - The pattern of laying bricks in which every horizontal row is characterized by alternating headers and stretchers. (See "Brick Bond")

Flushboard - A wooden board which has been jointed to be even in surface with adjacent boards. In Georgian houses, flushboard is often found used as sitting adjoining a porch. (See "Clapboard")

Fluting - Vertical grooving, usually found on columns or pilasters. (See "Column")

Form - The overall shape of a structure (i.e., most structures are rectangular in form).

Frame - A window component. See window parts.

French Door - A door having rectangular glass panes extending throughout its length, often hung in pairs. Also called a casement door.

Frieze - The middle part of an entablature (see "Entablature"). Also, a horizontal band of sculpted or painted decoration, especially on a wall near the ceiling.

## G

Gable - The triangular wall segment at the end of a ridged roof.

Gable Roof - A roof which forms a gable at each end. It is also referred to as a peak roof.

Gallery - A roofed promenade extending along the wall of a building or a narrow balcony, usually having a railing or balustrade, along the outside of a building.

Gambrel - A ridged roof with two slopes on each side, the lower slope having the steeper pitch.

Gambrel Roof - A roof with two slopes of different pitch on either side of the ridge with the flatter slope adjoining the ridge.

German Siding - A wooden board which has been cut away for a portion of the width on both edges, so as to make a flush joint with similar pieces. As a result of the cutting, the top half of each board is recessed back from the bottom half. German siding was almost never used before 1900. Also called drop siding. (See "Clapboard")

Gingerbread - A pierced curvilinear ornament, executed with a jigsaw or scroll saw, under the eaves of roofs. So-called after the sugar frosting on German gingerbread houses. The word is also used to describe anything ornately showy.

Glazing - Fitting glass into windows and doors.

## H

Half-Story - A partial story under the roof, usually denoted by the presence of dormer windows or by full windows within gables.

Half-Timbering - A wall construction in which the spaces between members of the timber frame are filled with brick, stone, or other material.

Hardscape - Portions of the exterior environment of a site, district, or region that is constructed with masonry or other impermeable materials, including sidewalks, driveways, or patios.

Head - The top horizontal member over a door or window opening.

Header - The short end of a brick when laid toward the face of a wall.

Height - The vertical distance from the average grade level to the average level of the roof.

High Style - The more ornately detailed version of a particular architectural style; used in contrast to simpler examples, both from different periods or the same period; the opposite of vernacular.

Hipped roof - A roof with four uniformly pitched sides.

Historic - Important in history; distinguished from “historical,” which conveys the sense of things or events related to the past.

Historic Building - A building important because of its association with a historic event or with the history of a locality.

Historic District - A definable geographic area that contains a number of related historic structures, features, or objects united by past events or aesthetically by plan or physical development, and that has been declared as a Historic District.

Historic Fabric - Those elements and features of a historic building that are original and contribute to the integrity of the historic building.

Hitching Post - An upright post once used for hitching horses.

Hood molding - A large molding over a window, originally designed to direct water away from the wall; also called a drip molding.

## I

In-Kind - To replace existing materials or features with materials of identical appearance and composition (or similar approved substitute).

Infill Construction - New construction, or the move of existing structures, on vacant lots or replacement of blighted or thoroughly deteriorated structures within existing neighborhoods or developments.

Integrity - The ability of a property to convey its historic significance through the retention of location, design, setting, materials, workmanship, feeling, and association.

Interior Side Fence/Side Yard - An elevation/fence/side yard not facing/adjacent to/abutting a street or alley. (See "Yard")

**Ionic Order** - A classical order distinguished by the form of the capital, with a spiral scroll, called a volute, on either side. (See also "Splayed Ionic" and "Order")

**Iron lace** - Decorative, lacy patterns formed in cast iron and used for railing.

## **J**

**Jerkinhead Roof** - A gable roof where the peak is clipped, forming a slope and resulting in a truncated gable on the wall below. Also known as a clipped gable roof.

## **K**

**Kickplate** - A metal plate (usually brass) attached to the bottom of a door to protect the door from damage.

## **L**

**Lancet** - A narrow pointed arch.

**Landmark** - An individual structure, building, site, or monument which contributes to the historical, architectural, or archaeological heritage of an area.

**Landscape** - The whole of the exterior environment of a site, district, or region, including landforms, trees, plants, rivers, and lakes and the built environment.

**Landscape Elements** - Those elements that contribute to the landscape, such as exterior furniture, decks, patios, outdoor lighting, and other elements that may be located in conjunction with a landscape.

**Lap Lines** - The lines established by the overlapping boards of clapboard.

**Leaded Glass** - Small panes of glass which are held in place with lead strips; the glass may be clear or stained.

**Light** - A section of a window, also called "pane" or "sash light."

**Lintel** - A beam over an opening in a wall, such as for a window or door, or over two or more pillars.

**Loggia** - The Italian word for veranda.

**Lot** - A parcel of land having fixed boundaries and designated on a plat, or by metes and bounds description, and of sufficient size to meet minimum use regulations and development standards.

**Low-relief** - Sculpture in which the figures project only slightly from the background (also known as bas-relief).

## **M**

**Main Building** - The primary historic building in an individual historic site.

**Maintenance and Repair** - Any work meant to remedy damage or deterioration of site elements or a structure or its appurtenances that involves no change in materials, dimensions, design, configuration, texture, surface coating, or visual appearance. A COA is not needed for regular maintenance and repair. This work may include cleaning, repainting, in-kind repairs, or yard maintenance.



Mansard roof - A roof that has two slopes on all four sides.

Mass or Massing - Building mass is established by the arrangement and proportions of its basic geometric components- the main block and side blocks, the roof, and the foundation. Similarly massing helps create rhythm along the street, which is one of the appealing aspects of historic districts.

Masonry - Construction materials such as stone, brick, concrete block or tile.

Material - Material refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic resource.

Medallion - An oval or circular design or carving.

Meeting Rail - The place in the middle of the window where the upper and lower sashes meet, where the lock is typically located.

Metope - The square space between triglyphs in a Doric frieze.

Millstone - A large circular stone once used for grinding grains.

Modify/Modification - To make changes to an existing structure; those changes made to an existing structure.

Modillion - An ornamental bracket or console used in series under the cornice of the Corinthian order and others.

Module - The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules.

Molded Weatherboard - A wooden board similar to clapboard which has had a groove cut into the board for its width near the bottom of the side and which has also had the bottom edge rounded so radically that the bottom edge has in effect been completely cut away.

Molding - A continuous decorative band that is either carved into or applied to a surface.

Mortar - The materials used to fill the joints of masonry.

Mortar Joint - Masonry joint between masonry units, such as brick or stone, filled with mortar to transfer the load, provide a bond between the units, and keep out the weather.

Mortar Mix - The composition (and proportions of these ingredients) of the mortar used in masonry.

Moving - The relocation of a structure on its site or to another site.

Mullion - A vertical member separating (and often supporting) windows, doors, or panels set in a series.

Multi-Family - A building that is designed to house two or more families in separate units within the same building. Duplexes, triplexes, quadruplexes, townhomes, apartments, and condominiums are examples of multifamily housing.

Muntin - A bar member supporting and separating panes of glass in a window or door.

## N

Natural Features - Features or elements of the exterior environment that are substantially <sup>unaltered</sup> by human activity such as landforms, trees, plants, rivers, and lakes.

Neoclassic - A revival or adaptation of a classic style of architecture.

New Construction - The act of adding to an existing structure or erecting a new principal or accessory structure or appurtenances to a structure, including but not limited to buildings, extensions, outbuildings, fire escapes, and retaining walls.

Non-Contributing Building/Structure/Site - A building, structure, or site that does not add to the historic significance of a district, either because of its age (constructed outside of the period of significance) or because the historic structure has lost its architectural integrity through alterations and/or additions. All non-contributing properties are subject to the COA review process but are not eligible for tax credits.

## O

Ordinary Maintenance - Work that does not alter the exterior fabric or features of a site or structure and has no material effect on the historical, archaeological, or architectural significance of the historical site or structure. Exterior features include the architectural style, design, and general arrangement of the exterior; the color, nature, and texture of building materials; and the type and style of all windows, doors, light fixtures, signs, and similar items found on, or related to the exterior of a designated historic structure or landmark. Basically, ordinary maintenance is that which will have no material effect on the historical, architectural, cultural, or archaeological value of the designated historic structure, site or landmark. This definition of ordinary maintenance applies, whenever appropriate, to the appurtenances and environmental setting of the property, as well as the building, structure or object itself. The following considered to be ordinary maintenance include:

1. Repair or replacement of roofs, gutters, siding, external doors and windows, trim, lights, and other appurtenant fixtures with the same materials of the same design.
2. Landscaping, except the removal of significant healthy trees.
3. Paving repair using the same materials of the same design.

Openwork Frieze - A series of open ornaments which in effect give the appearance of a frieze. A good example of an openwork frieze is a spindle frieze. (See "Spindle Frieze")

Order - Any of several specific styles of classical and Renaissance architecture characterized by the type of column used (e.g., Doric, Ionic, Corinthian, Composite, Tuscan).

Oriel Window - A bay window, especially one projecting from an upper story, usually supported by a corbel or bracket.

Orientation - Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building. It should face the street.

Original - Features, components, materials, or other elements of a structure that were part of its initial construction; or, structures that were part of the initial development of a site (such as accessory structures built at the same time as the related primary structure). Features or structures that are not original to the structure or site may have gained historic significance in their own right and may still be considered "historic."

Ornamentation - Any decorative objects or series of objects, which are added to the basic structure to enhance its visual appearance.

## **P**

Palladian window - A three-part window opening with a large arched central light and flanking rectangular sidelights.

Panel - A sunken or raised portion of a door with a frame-like border.

Parapet - The part of an exterior wall which extends entirely above the roof.

Parking Lot - Any off-street, unenclosed, ground-level facility used for the purposes of temporary storage of vehicles. Enclosed parking facilities or those associated with single-family and two-family residential developments are not included within this definition.

Parking Structure - A structure or building that houses parked vehicles.

Peak Roof - See "Gable Roof"

Pediment - The space forming the gable of a two-pitched roof in classic architecture.

Pendant - A hanging ornament from roofs, ceilings, etc.

Pergola - An open grid, supported by rows of columns, for growing vines; most often a series of wood beams supporting narrow boards. A pergola may be attached to a building or covering a garden or walkway.

Pier - The upright support for a structure, such as for a porch column.

Pilaster - A flat-faced representation of a column against a wall.

Pillar - A vertical supporting member in a building, may be ornamental.

Pilotis - Free-standing posts or columns which support a building raising it above ground level.

Pitch - The angle of slope.

Porch - A covered and floored area of a building, especially a house, that is open at the front and usually the sides.

Porte cochere - A large covered entrance porch through which vehicles can drive.



Portico - A large porch having a roof, often with a pediment supported by columns or pillars.

Post - A piece of wood, metal, etc. usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

Preservation - The adaptive use, conservation, protection, reconstruction, restoration, rehabilitation, or stabilization of sites, buildings, districts, structures, or monuments significant to the heritage of the people of Summerville (or any area).

Adaptive Use - The restrained alteration of a historical or architectural resource to accommodate uses for which the resource was not originally constructed, but in such a way as to maintain the general historical and architectural character.

Conservation - The sustained use and appearance of a structure or area, maintained essentially in its existing state.

Protection - The security of a resource as it exists through the establishment of the mechanisms of historic preservation.

Reconstruction - See "Reconstruction."

Rehabilitation - See "Rehabilitation."

Restoration - See "Restoration."

Pressed Metal - Thin sheets of metal molded into decorative designs and generally used to cover interior walls and ceilings.

Proportion - The dimensional relationship between one part of a structure or appurtenance and another. Façade proportions involve relationships such as height to width, the percent of the façade given to window and door openings, the size of these openings, and floor-to-ceiling heights. Often described as a ratio, proportions may be vertical (taller than wide), horizontal (wider than tall), or non-directional (equally tall and wide).

Protected - An architectural or landscaping feature that must be retained and its historic appearance maintained, as near as is practical, in all aspects.

Protection - The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it against deterioration, or to cover or shield the property from danger or injury.

Stabilization - The process of applying measures designated to halt deterioration and to establish the structural stability of an unsafe or deteriorated resource while maintaining the essential form as it presently exists without noticeably changing the exterior appearance of the resource.

## Q

Quoin - Units of stone or brick used to accentuate the corners of a building.

## R

**Reveal** - The vertical side of a door or window opening between the frame and the wall surface.

**Rustication** - Masonry cut in massive blocks separated from each other by deep joints.

**Rafter** - Any of the parallel beams that support a roof.

**Rafter Tail** - Exposed rafter supporting the eave.

**Ramp** - A sloped surface that makes a transition between two different levels; typically used to provide access to a building or raised surface for those persons with disabilities.

**Recessed Entry** - An entry set back from the storefront. Historically, storefronts step in, towards the interior of the building at the entry point.

**Reconstruction** - The act or process of duplicating the original structure, building form, and materials by means of new construction based on documentation of the historic condition.

**Rehabilitation** - The act or process of making possible a compatible use for a property through repair, alterations, and additions, while preserving those portions or features which convey its historic, cultural, or architectural values.

**Renovation** - The act or process of repairing and/or changing an existing building for new use or to make it functional; this may involve replacement of minor parts.

**Repair** - Fixing a deteriorated part of a building, structure, or object, including mechanical or electrical systems or equipment, so that it is functional; may involve replacement of minor parts.

**Replacement** - To interchange a deteriorated element of a building, structure, or object with a new one that matches the original element.

**Replicate** - To copy or reproduce a historic building or element.

**Repointing** - Repairing existing masonry joints by removing defective mortar and installing new mortar.

**Restoration** - The process of accurately recovering all or part of the form and detail of a resource and its setting, as it appeared at a particular period of time, by means of the removal of later work and the replacement of missing earlier work.

**Return Cornice** - A cornice which partially "returns" into a gable form by a peak roof. A return cornice thus "begins" to enclose a pediment. Known also as a gable return.

**Reveal** - The vertical side of a door or window opening between the frame and the wall surface.

**Rhythm** - A regular pattern of shapes including but not limited to windows, doors, projections, and heights within a building, structure, or monument.

**Ridge** - The horizontal line of meeting of the upper slopes of a roof.

Right-Of-Way - The land used for transportation corridors, such as a street, alley, or railroad; typically owned and maintained by the government.

Rustication - Masonry cut in massive blocks separated from each other by deep joints.

## S

Sash - The framing in which panes of glass are set in a glazed window. Also, a window frame that opens by sliding up or down.

Sawtooth Shingles - Shingles with pointed edges, which when placed in rows are reminiscent of sawteeth.

Scale - The harmonious proportions of parts of a building, structure, or monument to one another and to the human figure.

Screening - Construction or vegetation of which the essential function is to separate, protect, conceal, or shield from view but not support.

Semi-Engaged Porch - A porch whose roof forms a continuous surface with, but is in a different plane than, the roof of the building.

Setback - A distance from a curb, property line, or structure within which building is prohibited, as defined in the municipal zoning ordinance. Also, an architectural device in which the upper stories of a tall building are stepped back from the lower stories.

Shaft - The main part of a column between the base and the capital. (See "Column")

Shape - The general outline of a building or its face.

Sheathing - Wood siding of boards set flush at the edges.

Shed Dormer - A dormer with a series of separate windows connected by sections of the facade material, with a shed roof. Frequently found on a gambrel roof, a shed dormer may stretch the entire length of the house.

Shed Roof - A roof resembling a lean-to. Shed roofs are often used for extensions of gable roofs or for additions or porches.

Shutter - A solid panel of wood or metal made to close over a window. Technically, a louvered panel is an exterior blind, but it is usually referred to as a shutter.

Sidelight - Narrow windows on either side of a door to admit light.

Sign - Any structure or part thereof or any device, permanently or temporarily attached to, painted on, supported by, or represented on a building, fence, post, or other structure which is used or intended to be used to attract attention.

Significant Characteristics of Historical or Architectural Resources - Those characteristics that are important to or expressive of the historical, architectural, or cultural quality and integrity of the resource and the setting and includes, but is not limited to building material, detail, height, mass, proportion, rhythm, scale, setback, setting, shape, street accessories, and workmanship. The following definitions shall apply:



**Building Materials** - The physical characteristics that create the aesthetic and structural appearance of the resource, including but not limited to a consideration of the texture and style of the components and their combinations, such as brick, stone, shingle, wood, concrete, or stucco.

**Detail** - See “Detail.”

**Height** - See “Height.”

**Proportion** - See “Proportion.”

**Rhythm** - See “Rhythm.”

**Scale** - See “Scale.”

**Setting** - The surrounding buildings, structures, monuments, or landscaping that provides visual aesthetics or auditory quality to historic or architectural resources.

**Shape** - The physical configuration of structures of buildings or monuments and their component parts, including but not limited to roofs, doors, windows, and facades.

**Street Accessories** - Those sidewalks or street fixtures that provide cleanliness, comfort, direction, or safety and are compatible in design to their surroundings and include but are not limited to garbage receptacles, benches, signs, lights, and hydrants; and landscaping including but not limited to trees, shrubbery, and planters.

**Sill** - The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

**Site** - The land upon which a building or another feature is located.

**Size** - The dimensions in height and width of a building’s face.

**Soffit** - The exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, or roof overhang.

**Spandrel** - The triangular space between adjacent arches and the horizontal molding, cornice or framework above them; in skeleton frame construction, the horizontal panels below and above windows between the continuous vertical piers.

**Spindle** - A short decorative turned piece.

**Spindle Frieze** - A series of parallel spindles which are located between supporting posts just beneath a veranda roof in such a manner that they resemble a frieze. A spindle frieze is a characteristic of the Eastlake Style.

**Splayed Ionic** - A variation of the classical Ionic order which was frequently used during the late nineteenth century and early twentieth century. The term distinguishes the fact that the volutes turn outward, thus each scroll being at a right angle to the adjacent scrolls. Other expressions of the Ionic capital are flat at the front and back. The source of these differences is that the Greeks turned forward the outer volute of

the corner capitals in the front colonnade so that the corner capital would not offer only the side view of the volute onto the return colonnade.

**Stabilization** - The fact or process of applying measures designed to reestablish a weather-resistant enclosure and the structural stability of an unsafe or deteriorated property.

**Stained glass** - Colored glass.

**Stand Alone** - A building or structure that is separate from, and not attached to any existing or adjacent structure or building.

**Stile** - A vertical piece in a panel or frame, as of a door or window.

**Storefront** - A ground-level façade of a commercial building with display windows with minimal mullions or columns; this is often with a recessed entrance.

**Storefront Column** - Slender vertical elements within the storefront opening that help support the lintel.

**Story** - The space between two floors of a structure or between a floor and roof.

**Streetfront** - The environment encompassing a street or road within one block, and includes buildings, landscaping, street furniture, and signage.

**Streetscape** - The character of the street, or how elements of the street form a cohesive environment.

**Street wall** - A wall of building facades that define the edge of a street.

**Stretcher** - The long end of a brick when laid towards the face of a wall. Running bond is the name given to the brick pattern where only stretchers are visible. (See “Brick Bond”)

**Stringcourse** - See “Belt Course”

**Structure** - Anything constructed or erected, the use of which requires permanent location on the ground, or which is attached to something having a permanent location on the ground. This includes, but is not limited to, main and accessory buildings, advertising signs, billboards, poster panels, fences, walls, driveways, sidewalks, and parking areas.

**Sunburst** - A popular detailing expression of the Adam Style geometrically representing a sun surrounded by rays.

**Surround** - The trim applied to the outside of a window or door opening. It is also called “casing.”

**Synthetic Materials** - Building materials that are manufactured with man-made or artificial components as opposed to materials derived from natural sources, such as plants, trees, or earth (e.g. vinyl, aluminum, fiber cement, plastic resin).

## **T**

**Terra-Cotta** - A fine-grained, brown-red fired clay used for roof tiles and decoration.

Texture - The feel, appearance, or consistency of a surface or substance.

Tracery - The cured mullions or bars of a stone-framed window. Also, ornamental work of pierced patterns in or on a screen or window.

Transom - A narrow horizontal window over a door or part of a door. Turret - A small, slender tower usually at the corner of a building.

Trellis - An open grating or latticework of either wood or metal placed vertically on a site and typically supported by wood columns; often used as a screen and usually supporting climbing vines.

Turret - A small, slender tower usually at the corner of a building.

Tuscan Order - A classical order most readily distinguished by its simplicity. The columns are never fluted, and the capitals are unornamented.

## U

Upper Facade - The mostly solid part of the wall above the display window. May be a plain surface on a one-story building or may contain rows of windows defining the number and location of floors in a multi-story building and may include decorative bands or patterns.

Utility Structure - is an above-ground structure that provides utility services to customers, and excepting an antenna or utility pole and appurtenances, is affixed to something having a permanent location on or under the ground. The above-ground telephone/cable equipment box.

## V

Veranda - A roofed open gallery or porch.

Verge Board - See "Bargeboard"

Vernacular - The non-academic local architecture of the region.

Viewshed - The natural environment that is visible from one or more viewing points.

Visibility From A Public Way - Able to be seen from any public right-of-way, or other places, whether privately or publicly owned, upon which the public is regularly allowed or invited to be.

Visual Continuity - A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

## W

Wall - A structure or hedgerow that provides a physical barrier, typically constructed of a solid material such as stone or rock.

Water Table - A projecting ledge, molding, or stringcourse along the side of a building designed to throw off rainwater.

Wattle and Daub - A method of construction with thin branches (wattles) plastered over with clay mud (daub).



Weatherboard - Clapboard; wooden siding.

Workmanship - The physical evidence of the crafts of a particular culture, people, or artisan.

Writ of Certiorari - A legal order requiring a lower court to deliver its record in a case so that the higher court may review it.

## Y

Yard - An open space at grade, other than a court or plaza, between a structure and the adjacent lot lines, unoccupied and unobstructed by any portion of a structure from the ground upward. In measuring a yard for the purpose of determining depth, the minimum horizontal depth between the lot line and a building or structure shall be used.

Front Yard - An open area facing and abutting the street, extending from the street to the front façade of the building, and extending across the front of the lot between the side lot lines.

Front Side Yard - A yard not abutting a street or alley, extending outward from the side elevation of the building to the side lot line, between the front façade and the middle of the side elevation of the main block of the building.

Rear Yard - An open area that extends outward from the rear elevation of the building to the rear lot line and extending across the rear of the lot between the side lot lines.

Rear Side Yard - A yard not abutting a street or alley, extending outward from the side elevation of the building to the side lot line, between the middle of the side elevation of the main block of the building and the rear elevation.

Corner Side Yard - A side yard on a corner lot which abuts a street, extending outward from the side elevation of the building to the lot line, between the front façade and rear elevation of the building.

## Z

Zoning District - A planning tool used to regulate land use, building form, design, and compatibility of development.

## APPENDIX B – SUBSTITUTE MATERIALS

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While the preferred method for treatment of historic properties emphasizes repairing original features to the greatest extent possible, and to replace historic features with like materials where repair is not possible, there are several instances in which utilizing substitute materials may be permissible. Substitute materials are new materials or technology which are designed to simulate the appearance of historic material.

Situations in which the use of substitute materials may be appropriate include:

- When the historic material is unavailable (for instance, a particular type of slate, or old-growth lumber)
- Where historic craft techniques or skilled artisans are not available
- When the historic feature has already been lost and little is known about its original appearance
- Where the historic material does not meet existing code requirements

Problems associated with using substitute materials include a lack of repairability, and a lack of durability and/or a shorter lifespan as compared to traditional materials. Some substitute materials are physically incompatible with existing historic building fabric and can trap moisture or cause damage to remaining historic fabric due to incompatible thermal expansion and contraction. Substitute materials should not be used to cover existing historic materials or features, and they should not be used to replace sound historic materials for the sake of convenience.

Substitute materials should only be used if they will not damage existing historic features and if they will not negatively alter the appearance of the historic resource. The new material should mimic the original in form, color, and perceived texture. The Board of Architectural Review (BAR) will judge applications which propose the use of a substitute material in place of historic materials on a case-by-case basis and may approve or deny such materials based on each particular situation.

Factors that the BAR may consider when evaluating applications for the use of substitute materials include:

- Is the existing material historic?
- How durable is the new product vs. the old in the same environment?
- How similar is the new product in size, proportion, detail, profile, texture, and finish?
- Will the new product be physically compatible with the remaining materials?
- How much of the new material will be used?
- Where will the material be used?

The following outlines substitute materials commonly used in historic districts which may be appropriate for your proposed project. Remember – consult with the Summerville Planning Department early and often to get feedback on your project proposals.

For additional information of using substitute materials in historic buildings, see the National Park Service's Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors: <https://www.nps.gov/tps/how-to-preserve/briefs/16-substitute-materials.htm>.

## **WINDOWS**

The replacement of original windows with new windows is a common issue in historic districts throughout the country. While the best option is always to properly maintain and preserve your existing historic wood windows, when replacement is necessary, there are several options available.

### **WOOD**

Replacement of an existing historic wood window with a new wood window matching the dimensions and configuration of the original is considered a replacement in-kind.

### **ALUMINUM CLAD**

Aluminum clad windows are wood windows with an aluminum facing on the trim, sashes, and muntins. Aluminum clad windows have been approved by the BAR for replacement of historic windows in cases where the historic windows are deteriorated beyond repair and where the replacements match the original in size, proportion, and configuration. Aluminum clad windows typically have an anodized or baked enamel finished and are not paintable, which is can be a drawback.

### **VINYL-CLAD**

Vinyl-clad windows are similar to aluminum clad windows, in that they are wood windows with a vinyl facing. Vinyl-clad windows may be appropriate for use in properties constructed in the mid-20<sup>th</sup> century, on non-visible elevations, and on non-contributing properties in the Summerville Historic District. Like aluminum clad windows, vinyl clad windows are not paintable.

### **VINYL**

Vinyl windows are made of PVC (polyvinyl chloride) and are a commonly proposed replacement window. Vinyl windows are problematic for use in historic districts; however, as they are not available in proportions or finishes that are compatible with historic buildings. Because of the way the product is made, vinyl windows have narrow stiles and rails on the sashes which do not match the thicker proportions typically found in historic windows. Vinyl windows are not paintable and are the least durable of the window types listed here. They tend to fade and warp with UV exposure and have a typical lifespan of only ten to fifteen years. Like vinyl clad windows, vinyl windows may be appropriate for use in properties constructed in the mid-20<sup>th</sup> century, on non-visible elevations, and on non-contributing properties in the Summerville Historic District.

### **COMPOSITE/FIBERGLASS**

Composite windows are made of a mix of materials, typically fiberglass and wood fibers. Fiberglass windows have a matte finish as compared to vinyl windows and are available in proportions that mimic historic windows. Many composite windows are paintable and are a good lower-cost option for residences in the historic district.



## **DOORS**

Like windows, properly maintaining and preserving historic doors is the preferred approach, particularly for the main entrance of a property. When a historic door needs to be replaced, it is typically due to deterioration, for increased security, or for code compliance. Replacement doors are manufactured in a wide variety of materials including wood, aluminum, steel, vinyl, fiberglass, and composites.

Metal and vinyl doors may be appropriate for non-visible elevations. For visible elevations, particularly, the main entry door, the replacement door should match as closely as possible the size, proportions, and configuration of the historic door that it is replacing.

## **SIDING**

Maintaining and preserving existing historic siding is the preferred approach in the Summerville Historic District. In many cases, when wood siding is in poor condition, spot replacements using in-kind materials to replace boards that are deteriorated beyond repair is the best approach. Only when the entirety of the siding on a building needs to be replaced should substitute materials be considered.

Vinyl siding is not an appropriate replacement material for wood siding but may be appropriate for replacing existing vinyl, asbestos, or aluminum siding. Cement fiberboard, such as Hardie Plank, with a smooth finish to mimic planed and painted wood is also an appropriate replacement for existing vinyl, asbestos, or aluminum siding.

## **PORCH MATERIALS**

In Summerville, most original porch materials are wood; however, brick, stone, and concrete were also historically used. Porch elements typically made of wood include columns, railings, balusters, floors, and decorative elements. While repairing and maintaining historic wood porches is the preferred approach, when it is necessary to replace a floor, column, or railing, some alternative material options exist.

## **FLOORING**

Composite flooring is a popular substitute material which is made from a mix of plastic and wood fibers. These materials are formed into planks to imitate wood decking and are installed in a manner similar to traditional wood planks. The product is sometimes available in a paintable finish.

Use of composite flooring is appropriate for rear decks and may be appropriate on front porches if the material closely matches the original in profile, dimension, and finish.

## **COLUMNS AND RAILINGS**

Fiberglass columns are available in a variety of shapes and sizes. Round and square profiles are available, as are columns that mimic the classical orders (Doric, Ionic, Corinthian, etc.), and they may even be found in designs mimicking the square, tapered columns found on Craftsman style bungalows. Similarly, fiberglass railings are available in a range of styles and profiles. Fiberglass columns and railings are typically more expensive than their wood counterparts but may be a good alternative in some

situations. A fiberglass replacement column or railing may be appropriate if it closely matches the design and proportion of the original columns.

Vinyl columns and railings are also widely available in a variety of designs and configurations. They are most commonly used for new construction and are most appropriate for buildings constructed in the mid-20th century or later. Like vinyl windows, vinyl porch columns and railings are susceptible to fading and warping as a result of UV exposure and have a relatively short lifespan. The dimensions of vinyl columns typically do not match historic proportions and their use on contributing buildings is discouraged and is not likely to be approved.

## APPENDIX C – ADDITIONAL RESOURCES

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### LOCAL RESOURCES

Summerville, South Carolina – Historic District / Board of Architecture Review  
(<https://summervillesc.gov/233/Historic-District-Board-of-Architectural>)

Town of Summerville Historic District Map  
(<https://summervillesc.gov/DocumentCenter/View/1270/Town-of-Summerville-Historic-District-PDF>)

Summerville, South Carolina – Planning  
(<https://summervillesc.gov/160/Planning>)

South Carolina Department of Archives and History  
(<https://scdah.sc.gov/historic-preservation>)

### NATIONAL PARK SERVICE PRESERVATION BRIEFS

(all of the below listed technical publications may be accessed at:  
<https://www.nps.gov/tps/how-topreserve/briefs.htm>)

Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

Repointing Mortar Joints in Historic Masonry Buildings

Improving Energy Efficiency in Historic Buildings

Roofing for Historic Buildings

Dangers of Abrasive Cleaning to Historic Buildings

The Preservation of Historic Glazed Architectural Terra-Cotta

Aluminum and Vinyl Siding on Historic Buildings

The Repair of Historic Wooden Windows

Exterior Paint Problems on Historic Woodwork

Rehabilitating Historic Storefronts

The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)

The Repair and Thermal Upgrading of Historic Steel Windows

New Exterior Additions to Historic Buildings: Preservation Concerns

Preservation of Historic Concrete

The Use of Substitute Materials on Historic Building Exteriors

Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character

Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements



The Repair and Replacement of Historic Wooden Shingle Roofs

Repairing Historic Flat Plaster Walls and Ceilings

The Preservation and Repair of Historic Stucco

Preserving Historic Ornamental Plaster

Heating, Ventilating, and Cooling Historic Buildings—Problems and Recommended Approaches

The Preservation of Historic Signs

The Maintenance and Repair of Architectural Cast Iron

Painting Historic Interiors

The Repair, Replacement and Maintenance of Historic Slate Roofs

The Preservation and Repair of Historic Clay Tile Roofs

Mothballing Historic Buildings

Making Historic Properties Accessible

The Preservation and Repair of Historic Stained and Leaded Glass

Applied Decoration for Historic Interiors Preserving Composition Ornament

Understanding Old Buildings: The Process of Architectural Investigation

Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing

Removing Graffiti from Historic Masonry

Holding the Line: Controlling Unwanted Moisture in Historic Buildings

Preserving Historic Ceramic Tile Floors

The Maintenance, Repair and Replacement of Historic Cast Stone

The Preparation and Use of Historic Structure Reports

The Use of Awnings on Historic Buildings, Repair, Replacement and New Design

Preserving Historic Wood Porches

Maintaining the Exterior of Small and Medium Size Historic Buildings

Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement

## **FUNDING SOURCES**

National Park Service Tax Incentives for Preserving Historic Properties

(<https://www.nps.gov/tps/tax-incentives.htm>)

Summerville DREAM Building Improvement Grant program

([http://www.summervilledream.org/uploads/8/3/8/6/83869374/dream\\_facade\\_improvement\\_grant\\_application.pdf](http://www.summervilledream.org/uploads/8/3/8/6/83869374/dream_facade_improvement_grant_application.pdf))

South Carolina Tax Incentives

(<https://scdah.sc.gov/historic-preservation/programs/tax-incentives>)

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## APPENDIX E – ORDINANCE

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### ARTICLE IV. - HISTORIC PRESERVATION<sup>[5]</sup>

Footnotes:

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**Cross reference**— Buildings and building regulations, ch. 6; environment, ch. 12; planning and development, ch. 20; utilities, ch. 30.

Sec. 32-171. - Title of article.

The title of this article shall be the "Historic Preservation Ordinance."

(Ord. No. 2000-0901, § 13-1, 10-11-2000)

Sec. 32-172. - Purpose and intent of article.

- (a) The purpose of this article is to protect, preserve and enhance the distinctive architectural and cultural heritage of the town; to promote the educational, cultural, economic and general welfare of the people of the town; to foster civic pride; to encourage the harmonious, orderly and efficient growth and development of the municipality; to ensure that new buildings and developments will be harmonious with the existing structures and sites; and to establish a mechanism for accomplishing these objectives.
- (b) It is the intention of the town in enacting this article to delegate to the board of architectural review those powers approved under the United States Constitution by the United States Supreme Court in *Penn Central Transportation Company v. New York City*, 438 U.S. 104 (1978), in *Keystone Bituminous Coal Association v. DeBenedictis* (No. 85-1092) (55 U.S.L.W. 4326) and any subsequent decisions interpreting the power of municipalities to use police powers to preserve their architectural heritage and protect the quality of life for local residents. Similar state statutes are the basis for this article.
- (c) It is the further intention of the town in enacting this article to encourage a harmonious, though not necessarily homogeneous, outward appearance of structures within locally designated historic districts and individually designated landmarks in order to preserve property values and continue to attract business and residents.
- (d) It is the hope of the town that by encouraging a general harmony to include, but not be limited to, style, form, proportion, texture and material between buildings of historic design and those of contemporary design, it will be possible for the town's historic districts or historic properties to continue to contribute to the distinctive character of the town and to serve as visible reminders of the significant historical and cultural heritage of the town and the state.

(Ord. No. 2000-0901, § 13-1, 10-11-2000)

Sec. 32-173. - Definitions.

The following words, terms and phrases, when used in this article, shall have the meanings ascribed to them in this section, except where the context clearly indicates a different meaning:

*Alteration* means a change in the external architectural features of any historic structure or in the interior of any such structure if the interior feature is specifically

included in a significant historic designation, or a change in the site features of any historic site or place.

*Certificate of appropriateness* means document issued by the board of architectural review, following a prescribed review procedure, certifying that the proposed actions by an applicant are found to be acceptable in terms of design criteria relating to the individual property or the historic district.

*Demolition by neglect* means the allowing of any place, building, structure, work of art, fixture or similar object to deteriorate past the point of reasonable repair through willful inaction by its owner.

*Historic district* means an area or group of areas, not necessarily having contiguous boundaries, designated by the town council, upon recommendation of the board of architectural review and pursuant to the provisions of this article.

*Historic property* means any place, building, structure, work of art, fixture or similar object that has been individually designated by the town council or designated as a contributing property within a historic district.

*Public space within a building* means spaces designed for use by the public, such as auditoriums, courtrooms, lobbies, entrance halls, etc. These spaces are usually gathering places as opposed to corridors for public use.

*Substantial hardship* means hardship, caused by unusual and compelling circumstances, based on one or more of the following:

- (1) The property cannot reasonably be maintained by the owner in the manner dictated by this article.
- (2) There are no other reasonable means of saving the property from deterioration or collapse.
- (3) The property is owned by a nonprofit organization and it is not feasible financially or physically to achieve the charitable purposes of the organization while maintaining the property appropriately.

(Ord. No. 2000-0901, § 13-2, 10-11-2000)

**Cross reference—** Definitions generally, § 1-2.

Sec. 32-174. - Historical commission; establishment; membership.

- (a) *Establishment; designation.* A board to be known as the town historical commission is hereby authorized and may be activated for specific projects of limited duration by resolution of the town council. The resolution shall detail the projects and time period of the commission to complete its work. The resolution shall also name the membership of the commission as well as designate the department and/or employee who shall provide staff services to the commission.
- (b) *Composition.* The historical commission shall be composed of seven citizens.
- (c) *Appointment of members.* The members of the historical commission shall be appointed by the mayor and confirmed by the council.
- (d) *Vacancies.* All vacancies in the regular membership of the historical commission, caused by death, resignation or other causes, shall be filled in the manner provided for the original appointments.
- (e) *Honorary members.* The historical commission may appoint as honorary members, persons interested in the plans and purposes of the commission, who may be desirous or willing to cooperate and aid the commission in its purpose.

- (f) *Duties and powers.*
  - (1) *Duties generally.* The historical commission shall collect, preserve and promote the collection and preservation of historical data and commemorate persons, deeds, events and things of historic interest, by publication, erection of monuments and markers and otherwise that the historic and aesthetic interests of the municipality may not only be preserved but the desire and purpose to preserve the memory of these persons, events and things may be fostered and stimulated.
  - (2) *References to commission.* The historical commission may handle such matters as may be referred to the commission by the council.
- (g) *Annual report.* The historical commission shall make a report to the council at the conclusion of the project designated in the resolution of the town council.

(Ord. No. 2000-0901, § 13-3, 10-11-2000; Ord. No. 12-0402, 7-11-2012)

Sec. 32-175. - Board of architectural review.

- (a) *Creation.* In order to implement the provisions of this article, there is hereby established the town board of architectural review, referred to in this article as "the board of architectural review."
- (b) *Membership; composition.* The board of architectural review shall consist of seven members to be appointed by the mayor and town council collectively. Members shall have a demonstrated interest in, or competence and knowledge of, historic preservation, including specific knowledge in at least one of the following areas: architecture, history, design, architectural history, planning, archaeology, urban planning, American studies, American civilization, cultural geography, cultural anthropology, engineering, law, banking and real estate. All appointed members shall have demonstrated independent judgment and shall be able to prepare for and attend board meetings. No appointed member shall hold any other municipal office.
  - (1) Based on the criteria of this subsection (b), of these seven members one shall be an architect or if an architect is not available to serve, someone knowledgeable in historic building design and construction; one a member of a recognized art association; one a member of the town preservation society; one a licensed real estate agent or appraiser; and three residents of the historic districts.
  - (2) In the case of members from organizations, the respective organization shall submit a list of nominees to the mayor for the presentation to the council. In case any of the organizations entitled to make nominations shall fail to make the nominations within 30 days after a written request by the town clerk and treasurer, the mayor shall make a nomination subject to confirmation by the town council.
  - (3) Members of the board shall serve without compensation, except for authorized expenses attendant to the performance of their duties.
- (c) *Terms of office.* The term of office for each member will be for three years or at the discretion of the mayor and town council with appointments to occur in December of each year except for the initial appointments which shall be for three seats to expire at the first regular meeting of January, 2002; two seats to expire at the first regular meeting of January, 2003; and two seats to expire at the first regular meeting of January, 2004. The initial appointments shall be made at the December, 2000 regular town council meeting. The determination of which members serve which initial term will be at the discretion of town council.



Thereafter, members shall assume their duties and be installed at the first regular meeting following their appointment.

- (d) *Removal.* Any member of the board of architectural review may be removed from membership by the mayor, with confirmation by the town council, for repeated failure to attend meetings of the board of architectural review, or for any good cause.
- (e) *Appointment to fill a vacancy.* If any place on the board of architectural review becomes vacant due to removal, resignation or any other cause, the mayor shall appoint a replacement within 60 days for the remainder of the term, subject to confirmation by the town council.
- (f) *Duties and powers; generally.* It shall be the duty of the board of architectural review to promote the purposes and objectives of this article through the review of plans and applications, as provided in this article, for all construction within the historic districts or historic properties, including both modifications to existing buildings, demolition and construction of new buildings. The board of architectural review shall have the power to approve or deny approval of such applications in accordance with prescribed procedures and guidelines.
- (g) *Officers.* The board of architectural review shall elect from its membership a chairperson and vice-chairperson who shall serve for one year or until their successors are elected. The town shall provide a secretary. The secretary will not be a voting member of the board of architectural review.
- (h) *Conflict of interest.* Any member of the board of architectural review who has a direct or indirect interest in any property which is the subject matter of, or affected by, a decision of the board shall be disqualified from participating in the discussion, decision or proceedings of the board in connection therewith.
- (i) *Liability of members.* Any member of the board of architectural review acting within the powers granted by this article shall be relieved from personal liability for any damage and held harmless by the town. Any suit brought against any member of the board shall be defended by a legal representative furnished by the town until the termination of the procedure.

(Ord. No. 2000-0901, § 13-4, 10-11-2000; Ord. No. 18-0103, 3-8-2018)

**State Law reference—** Board of architectural review, S.C. Code 1976, § 6-29-870; powers of board of architectural review, S.C. Code 1976, § 6-29-880.

Sec. 32-176. - Meetings, rules and records.

- (a) *Regular meetings.* Regular meetings for transaction of business of the board of architectural review shall be held the first Tuesday of each month.
- (b) *Annual organizational meeting.* The first regular meeting in January shall be designated the annual organizational meeting for the election of officers and organization of the board of architectural review.
- (c) *Special meetings.* Special meetings of the board of architectural review may be held at any time upon call of the chairperson.
- (d) *Public notice.* All meetings of the board of architectural review shall be open to the public and reasonable notice of the time and place shall be given to the public. Notices of meetings shall be posted at the Town Hall and sent to the news media as required by the Freedom of Information Act. The secretary of the board shall provide a letter of notification to adjacent property owners of the time and place of the meeting for any application that proposes new construction of 700 square

feet or more. For a request to demolish a structure the notification procedure is detailed in subsection 32-182(c).

- (e) *Rules and records.* The board of architectural review shall adopt rules of order and shall keep records or minutes of its findings and approvals and denials. Such records shall be a public record. A quorum, consisting of a majority of the total membership of the board, shall be required for the transaction of business.
- (f) *Board of architectural review action.* Decisions or actions by the board shall be by concurring majority vote of qualified members present and voting. Proxy votes will not be permitted.
- (g) *Annual report.* The board of architectural review shall make an annual report to the town council at the end of the town's fiscal year citing applications brought before the board and the approvals, denials or other resolutions issued by the board. This report will be a public record and will be kept along with minutes of the meetings at Town Hall.
- (h) *Powers and duties.* It shall be the duty of the board of architectural review to make the following determinations with respect to the historic districts or historic properties:
  - (1) Appropriateness of altering, moving or demolishing any designated building or structure within a designated historic district. The board shall consider the historic, architectural and aesthetic features of buildings, their relationship and importance to the district.
  - (2) Appropriateness of exterior architectural features including signs and other exterior fixtures of any new buildings and structures to be considered within the historic district.
  - (3) Appropriateness of exterior design of any new extension of any existing building or structure within the historic district.
  - (4) Appropriateness of the general exterior design, scale, proportion, arrangement, texture, and material of the building or structure in question and the relation of such factors to the street scene and to similar buildings in the immediate vicinity. The board's concern shall be exterior features so that they will be compatible with the general character of their immediate neighborhood and preserve the existing street scene. The board shall have the right to review and approve colors of structures in the historic district and shall develop guidelines for the administration of the section. The board shall not make requirements as to the use of structures as long as this use is not in violation of existing zoning requirements.
  - (5) Appropriateness of site development features including driveways, fences, outbuildings or other site appurtenances.
  - (6) It shall be the duty of the board of architectural review to follow the established guidelines governing modifications, rehabilitations, additions and new construction within the boundaries of the town historic districts or historic properties.
- (i) *Submittal requirements.* Complete applications must be received by the town's planning department at least ten days prior to the regularly scheduled meeting and shall include items listed on the current checklist.

All governmental agencies and all public and private utility companies shall be required to go before the board of architectural review in accordance with this article prior to initiating any changes covered by this article.

(Ord. No. 2000-0901, § 13-5, 10-11-2000; Ord. No. 06-0701, 8-9-2006; Ord. No. 16-0603, 7-13-2016)

Sec. 32-177. - Survey and inventory of historic districts or historic properties.

The board of architectural review may authorize an ongoing survey and inventory of historic properties, provided such survey is conducted in accordance with professional standards and under the qualified supervision of the state historic preservation office. Such survey shall follow procedures described in the "South Carolina State Historic Preservation Program: Survey Manual." The results of the survey and inventory of historic properties are open to the public except when it is not in the public interest to list specific sites. Any funds required to perform such work shall be subject to approval of the town council prior to entering into any contract.

(Ord. No. 2000-0901, § 13-6, 10-11-2000)

Sec. 32-178. - Boundaries of historic districts or historic properties.

The boundaries of the historic districts commence a point 200 feet on East Doty Avenue (formerly Railroad Avenue) southeast of the intersection of Doty Avenue and Gum Street, and proceeding in a southwesterly direction in a straight line parallel to South Gum Street to a point 200 feet southwest of East Fourth South Street; thence in a straight line northwest parallel to East Fourth South Street to a point 200 feet southeast of South Magnolia Street; thence in a straight line parallel to South Magnolia Street to a point 200 feet southwest of Joyce Lane (formerly Seventh South Street); thence northwesterly in a straight line parallel to Joyce Lane (formerly Seventh South Street) to a point 200 feet southeast of South Main Street; thence in a straight line in a southwesterly direction parallel to South Main Street to a point 200 feet southeast of Carolina Avenue to a point created by the extension of the northeast side of Bird Street to such line; thence northwest in a straight line across Carolina Avenue along the northern line of Bird Street; thence northwest in a straight line 200 feet south from Pine Grove Avenue and parallel thereto to the present town limits; thence along the present town limits to a point 200 feet northwest of Marion Avenue; thence in a straight line in a northeasterly direction 200 feet northwest of Marion Avenue to a point 200 feet west of Salisbury Drive (formerly Hotel Street); thence north, generally, along a line 200 feet west of Salisbury Drive (formerly Hotel Street) to a point 200 feet north of Beaufort Street; thence east in a straight line 200 feet north of Beaufort Street to a point 200 feet west of Clifton Street; thence northwest in a straight line 200 feet west of Clifton Street to a point 200 feet north of Central Avenue to a point 200 feet west of Briarwood Lane; thence northwest in a line 200 feet parallel to Briarwood Lane and extending to the present town limits; thence along the present town limits to a point 200 feet northeast of Briarwood Lane; thence southeast in a line 200 feet east of Briarwood Lane and parallel thereto to a point 200 feet northwest of Dorchester Avenue; thence northeast in a straight line parallel to and 200 feet northwest of Dorchester Avenue to a point 200 feet northwest of Carolina Avenue; thence in a line 200 feet northwest of Carolina Avenue to the southwestern boundary of West Doty Avenue (formerly Railroad Avenue); thence along the southwestern boundary of Doty Avenue (formerly Railroad Avenue) to the point of beginning. These boundaries shall be superimposed upon the zoning map of the town and incorporated by reference.

Continuation of the historic district includes the following properties that at the time of the ordinance codified in this section are not contiguous with the historic district:

St. Stephen's Reformed Episcopal Church, Dorchester County TMS#1370207011.000, 104 N. Palmetto Street as shown on a plat titled "Plat Showing a 0.507 acre lot in Detmold Block "9" Property of St. Stephen's Episcopal Church

(Reformed)" and recorded with Dorchester County RMC/ROD office, plat book K page 65 on July 13, 2003.

Old Dorchester County Hospital (a/k/a Dorchester County Human Services Building), Dorchester County TMS#1370305001.000, 500 N. Main Street as bordered by the South Carolina Department of Transportation's rights-of-way known as US 17-A/N. Main Street, US Hwy 78/W. 5<sup>th</sup> N. Street, S-18-13/Cedar Street, and, S-18-186/W. 4<sup>th</sup> N. Street.

Limehouse (a/k/a Jamison/Oak Villa) house, Dorchester County TMS#1450605005.000 (Lot C-4), 225 Stallsville Loop as shown on a plat titled "Showing the abandonment of property lines and the subdivision of Lot C-1 through Lot C-4, land owned by Walter H. and Dale Elliott Jr. as trustees, a total of 9.756 acres, located on Stallsville Loop in the Town of Summerville, Dorchester County, South Carolina" and recorded with the Dorchester County RMC/ROD office, plat book L page 53 March 2, 2001.

(Ord. No. 2000-0901, § 13-7, 10-11-2000; Ord. No. 12-0402, 7-11-2012)

Sec. 32-179. - Expansion of and additions to historic districts or historic properties.

(a) *Recommendations by the board of architectural review.* The board may recommend to the town council the creation of additional historic districts or historic properties, the expansion of existing historic districts or historic properties, and the addition of individual buildings and sites. The board of architectural review may also recommend that proposed relocation of historic structures be subject to review by the board of architectural review. Expansion of existing historic districts or historic properties, and the addition of individual buildings and sites shall be based on the following criteria:

- (1) The building and/or property has significant inherent character, interest, or value as part of the development or heritage of the community, state or nation; or
- (2) The building and/or property is the site of an event significant in history; or
- (3) The building and/or property is associated with a person or persons who contributed significantly to the culture and development of the community, state or nation; or
- (4) The building and/or property exemplifies the cultural, political, economic, social, ethnic or historic heritage of the community, state or nation; or
- (5) The building and/or property individually, or as a collection of resources, embodies distinguishing characteristics of a type, style, period or specimen in architecture or engineering; or
- (6) The building and/or property is the work of a designer whose work has influenced significantly the development of the community, state or nation; or
- (7) The building and/or property contains elements of design, detail, materials or craftsmanship which represent a significant innovation; or
- (8) The building and/or property is part of or related to a square or other distinctive element of community planning; or
- (9) The building and/or property represents an established and familiar visual feature of the neighborhood or community; or
- (10) The building and/or property has yielded, or may be likely to yield, information important in pre-history or history; or



- (11) The building and/or property is listed on the National Register of Historic Places.
- (b) *Action by town council.* Changes in historic districts or historic properties shall not become effective until officially adopted by town council. Owners of properties which are proposed to be designated historic shall be notified in writing 15 days prior to consideration by the town council. Owners may appear before the town council to voice approval or opposition to such designation.
- (c) *Appeal.* Any property owner may appeal the decision of the town council before the courts of the State of South Carolina, as provided in the South Carolina Code of Laws.

(Ord. No. 2000-0901, § 13-8, 10-11-2000; Ord. No. 11-1105, 12-14-2011)

Sec. 32-180. - Nominations to the National Register.

The town board of architectural review may recommend buildings, structures, sites, objects or districts to the National Register of Historic Places. The board may conduct a review and evaluation of all proposed National Register nominations within its jurisdiction, including any which may have been submitted to the state historic preservation office. The board may forward all reviewed nominations to the SHPO with recommendations for consideration by the state board of review. The board shall not have the authority to nominate properties directly to the National Register; only the state board of review and the SHPO shall have this final review authority. When considering whether a building, structure, site, object or district should be nominated, the board should apply the following criteria:

- (1) Its role and contribution to the development, heritage or culture of the town, state, or the United States.
- (2) Its association with a significant event which has made a contribution to the broad patterns of history.
- (3) Its association with the lives of persons significant in local, state or national history.
- (4) Its embodiment of distinguishing characteristics of an architectural style or period.
- (5) Its identification with an architect or builder whose work has influenced the development of the town or state.
- (6) Its embodiment of elements of design, detailing, materials or craftsmanship that render it significant.

Any building, structure, site, object or district that meets any one of the above criteria shall also have sufficient integrity of design, materials, workmanship, setting and location to make it worthy of recognition.

(Ord. No. 2000-0901, § 13-9, 10-11-2000)

Sec. 32-181. - Certificate of appropriateness.

- (a) *Certificate of appropriateness, general.* A certificate of appropriateness is required from the board of architectural review prior to a building permit being issued for any construction within the district, any modification or repair to a building or structure within the district, any demolition of a building or structure within the district or the moving of any building into or out of the district.

- (b) *Establishment of a certificate of appropriateness.* The certificate of appropriateness shall be a standardized format signed by either the chairman or vice-chairman of the board, stating that the removal, demolition or changes including any conditions set by the board in the exterior architectural appearance of the proposed construction, reconstruction, modification or restoration for which the application has been made are approved by the board. The activities covered by the certificate must be started within six months of the date issuance, otherwise the certificate expires and the applicant must reapply.
- (c) *Certificate of appropriateness—Procedure.*
- (1) The application for the certificate of appropriateness must be submitted by the owner or agent of the property in question.
  - (2) Upon receiving an application for a building permit for property within the historic districts or historic properties, the building inspector shall notify the secretary of the board of architectural review within three days of receipt of application.
  - (3) The secretary of the board shall review the application to insure that all information necessary for review is available. All plans, elevations and other information needed for review shall be part of the application or may be requested as determined by the secretary. The application, if deemed technically correct and containing the necessary information for review, shall be placed on the agenda for the next regularly scheduled meeting of the board.
  - (4) Upon receiving the completed application, the board shall consider, among other things, the historic, architectural and aesthetic features of the building, the nature and character of the area or any new design or addition as stated in the application. In passing upon the application, the board shall consider the general design scale, proportion, material and setback of the building or structure in question or proposed building or addition as more completely defined in subsection 32-176(h) and the relation of such factors to the surrounding area.
  - (5) The board may, if it so desires, seek the opinion of appropriate professionals, consultants or historic preservation organizations if a review of an application is required which requires expertise not available among board members.
  - (6) The board shall take action upon such applications at the next regularly scheduled meeting following receipt of the application, which should be submitted to the board's secretary at least seven days before that meeting unless the application is for new construction of 700 or more square feet or for a demolition then the application should be submitted to the board's secretary at least 14 days before the meeting.
    - a. If the application is approved, the board shall execute a certificate of appropriateness, which is to be signed by the chairman or vice-chairman. The certificate shall be attached to the building permit application and immediately transmitted to the building inspector. The board may give approval with conditions.
    - b. If the application is disapproved, the board shall state its reasons for doing so and transmit a record of such action and reasons therefore in writing to the building inspector and the applicant. In addition to stating the reasons for denial, the board shall also make recommendations as to what it deems proper and in keeping with the building's character, relationship to surroundings or designs for new construction or

additions. The applicant, if so desiring, may make modifications to the plans and re-submit the application.

- c. If the application is found to be incomplete or unanswerable questions arise during the board's review of the application, the board may defer action on the application until the next scheduled meeting.
- (7) After receiving denial of an application brought before the board, any person aggrieved has the right to appeal the board's decision before the courts of the State of South Carolina, as provided in S.C. Code 1976, § 6-29-900 et seq., as amended, which provides for appeals from the board of architectural review.
- (8) When a certificate of appropriateness and building permit have been issued, the building official shall, from time to time, inspect the modification and construction approved by such certificate and shall report such inspection to the board of architectural review listing all work inspected and reporting any work not in accordance with such certificate or violating any ordinance of the town. Citations for any code violation including to a certificate of appropriateness shall be implemented in accordance with chapter 1, general provisions, section 1-8, general penalty; code or ordinance violation; abatement; prosecution of the Town of Summerville's Code of Ordinances. Any person aggrieved by a decision of staff may appeal that decision to the board of architectural review. Appeals of decisions made by the board of architectural review shall be made in accordance with the South Carolina Code of Laws.
- (d) *Exclusions.*
  - (1) The regulations set forth in this section are not intended to prevent the ordinary maintenance or repair of any exterior elements of any building or structure which does not involve a substantial change in design, material or exterior appearance. If a building permit is not required due to the minor nature of repairs or maintenance, no action by the board of architectural review shall be required. There may be instances in which a building permit shall be required for remodeling, repair or reconstruction where the applicant does not feel a review by the board is necessary. In such cases the applicant may send a letter to the chairman or vice-chairman of the board stating the work to be performed and requesting a determination whether a formal review before the full board shall be necessary. If the chairman or vice-chairman determines that a full review is not required, the applicant shall be notified by letter of this determination, and copies of the letter shall be sent to all board members.
  - (2) This section shall not prevent the construction, modification, repair, moving or demolition of any structure under a permit issued by the building inspector under the prior ordinance.
  - (3) The board may waive the review of applications for modifications, remodeling and repair of buildings 50 years old or less if it is the determination of the chairman or vice-chairman that the work would not negatively affect the structure in question or the architectural and historical character of neighboring structures. If it is the determination of the chairman or vice-chairman that a review of an application is not necessary, this action shall be transmitted in writing to all board members for concurrence. If a board member dissents from this opinion, the application shall be presented before the board for its review at its next scheduled meeting.
- (e) *Determination of economic hardship.* When an application is denied for removal, demolition or alteration based on failure to meet design guidelines, the applicant

may request reconsideration claiming economic hardship. There are two categories to be considered as economic hardship:

- (1) Economic feasibility of the proposed redevelopment, modification, demolition or removal; and
- (2) The economic capability of the applicant relative to proposed redevelopment, modification, demolition or removal. The board may solicit expert testimony or require that the applicant make submissions concerning any or all of the following information before it makes a determination on the application:
  - a. Estimate of the cost of the proposed redevelopment, modification, demolition or removal and an estimate of any additional cost that would be incurred to comply with the recommendations of the board for changes necessary for the issuance of a certificate of appropriateness.
  - b. A report from a licensed engineer or architect with experience in rehabilitation as to the structural soundness of any structures on the property and their suitability for rehabilitation.
  - c. Estimated market value of the property in its current condition; after completion of the proposed redevelopment, modification, demolition or removal; after any changes recommended by the board; and, in the case of a proposed demolition, after renovation of the existing property for continued use.
  - d. In the case of a proposed demolition, an estimate from an architect, developer, real estate consultant, appraiser or other real estate professional experienced in rehabilitation as to the economic feasibility of rehabilitation or reuse of the existing structure on the property.
  - e. Amount paid for the property, the date of purchase and the party from whom purchased, including a description of the relationship, if any, between the owner of record or application and the person from whom the property was purchased, and any terms of financing between the seller and buyer.
  - f. If the property is income producing, the annual gross income from the property for the previous two years; itemized operating and maintenance expenses for the previous two years; and depreciation, deduction and annual cash flow before and after debt service, if any, during the same period.
  - g. Any other information considered necessary by the board to reach a determination as to whether the property does yield or may yield a reasonable return to the owners.

In case of category 2, a qualified member of the board may report on subsections (e)(2) and (e)(4) under determination of economic hardship, if the applicant is unable to afford to have these studies done. The member of the board who makes the report will not be allowed to vote on the decision concerning this determination.

The board shall review all of the evidence and information required from the applicant and make a determination within 30 days of receipt of application whether the denial of a certificate of appropriateness has deprived, or will deprive, the owner of the property of reasonable use of, or economic return on the property. Reasonable return shall be considered an annual return of a minimum of six percent of the value of the property. This percentage has been established as a reasonable rate of return on properties where



economic hardship has been litigated before the United States Supreme Court. The board may extend the review process an additional 30 days if so desired. Written notice of the determination shall be provided to the owner, and any aggrieved party shall have the right of appeal under the South Carolina Code of Laws.

(Ord. No. 2000-0901, § 13-10, 10-11-2000; Ord. No. 11-1105, 12-14-2011)

Sec. 32-182. - Review criteria.

- (a) *Intent.* It is the intent of this article to ensure, insofar as possible, that buildings or structures designated as historic shall remain in harmony with the architectural and historical character of the town. In granting a certificate of appropriateness, the board shall take into account the architectural or historical significance of the structure under consideration and the exterior form and appearance of any proposed additions or modifications to that structure as well as the effect of such change or additions upon other structures in the vicinity.
- (b) *Demolition.* No building or structure designated as historic shall be demolished or otherwise removed until the owner thereof has received a certificate of appropriateness from the board. Upon receipt of an application to demolish a structure, the secretary to the board shall publish a display advertisement in a newspaper of general circulation in the town at least 14 days before the meeting informing the public that such application has been received, detailing the date, time and place of the meeting at which it will be considered and stating the public will have an opportunity to comment at such meeting. In addition, any group or organization which requests in writing to the secretary that they be informed of any demolition applications shall be sent a notice in the form of a letter to the address provided by the organization to the secretary.
- (c) *Delays and postponements.* The board may delay the granting of the certificate of appropriateness for a period of up to 180 days from the time of the filing of the application with the designated town official. The board may extend this postponement for a certificate of appropriateness with regards to a request to demolish a structure for another 180 days after a finding by the board that the structure is of extreme historical importance to the people and town.
  - (1) Within the period of postponement of such demolition of any building, the board shall take steps to ascertain what can be done to preserve such buildings. Such steps shall include, but will not be limited to, consultation with civic groups, interested citizens and public boards and agencies. Additionally, the building inspector shall be instructed to ensure that the intent of the board is not thwarted through demolition by neglect.
  - (2) After the postponement has elapsed, if the board has been unable to determine an adequate alternative to demolition, the certificate of appropriateness may be granted.
  - (3) If the board finds that a building proposed for demolition is of no particular historical significance or value towards maintaining the historical character of the town, it may issue the certificate of appropriateness in the normal manner.
- (d) *New construction, modification, repair, restoration.* When considering an application for a certificate of appropriateness for new construction, modification, repair or restoration, the board shall use the Secretary of the Interior's Standards for Rehabilitation as guidelines in making its decisions. In addition, the board may adopt more specific guidelines for local historic districts or historic properties, and local historic buildings. These guidelines serve as the basis for determining the

approval, approval with modifications or denial of an application. The Secretary's Standards for Rehabilitation are:

- (1) A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
  - (2) The historic character of a property shall be retained and preserved. The removal of historic materials or modification of features and spaces that characterize a property shall be avoided.
  - (3) Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
  - (4) Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
  - (5) Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize property shall be preserved.
  - (6) Deteriorated historical features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.
  - (7) Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
  - (8) Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
  - (9) New additions, exterior modifications or related new construction shall not destroy historic materials that characterize the property. The new work shall be in harmony with the old, matching color, design, material and texture as much as possible.
  - (10) New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
- (e) *Specific guidelines.* The board of architectural review may adopt specific guidelines to be used in reviewing applications for a certificate of appropriateness.
- (f) *Appeals.* Any persons or officer, department or board aggrieved by any final decision of the board of architectural review must follow the procedures for appeal, as outlined in the South Carolina Code of Laws.

(Ord. No. 2000-0901, § 13-111, 10-11-2000)

Secs. 32-183—32-210. - Reserved.